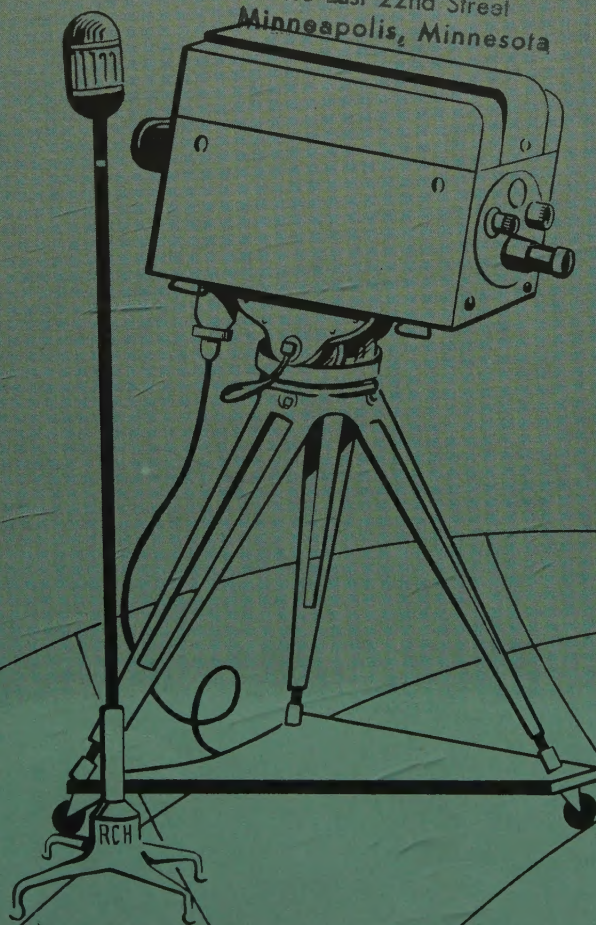


The **CHRISTIAN BROADCASTER**

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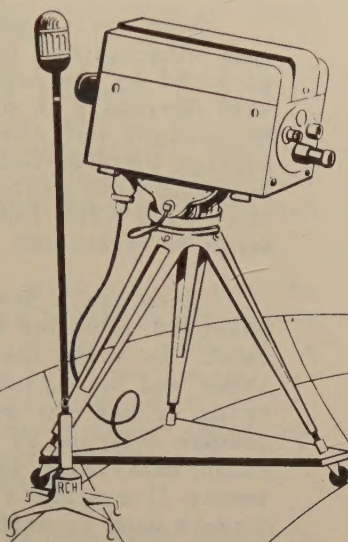
FIRST QUARTER 1956

The **CHRISTIAN BROADCASTER**

A QUARTERLY PUBLICATION

OF

**THE WORLD COMMITTEE FOR
CHRISTIAN BROADCASTING**



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Foreword

This first issue of 1956 marks the beginning of the third year of publication for *The Christian Broadcaster*. And so we do a little "reviewing" at this time.

1954, our first full year, was largely experimental and exploratory. Was there a need for such a publication? Would we find readers? There was -- and we did!

Some twelve months after our first 67-page mimeographed journal was mailed, we had advanced to the point where several changes were obviously in order. So, we made them. We brought out the first printed English edition (October-December 1954) -- that meant we could have pictures, too. We announced that with 1955 *The Christian Broadcaster* would be circulated on a subscription basis.

Here are a few interesting statistics gathered from our ten issues published to date. In those issues we have printed news items and brevities from forty-eight countries around the world. We have included feature articles by more than forty religious radio/television leaders. We have printed twenty-five scripts illustrating the various formats used in different areas.

As we look to the future and make plans for up-coming issues, we see one fact in capital letters: WE NEED THE HELP OF OUR READERS. In what ways? Here they are:

1. Send us pertinent news items -- brevities on religious radio/television in your part of the world.
2. Send us suggestions for feature articles. Better yet, send us feature articles already written, under your own signature.
3. Send us clippings, published reports, articles that you come across in your own reading. Be sure to indicate the source so that we can get reprint clearance.
4. Send us religious radio/television pictures (black and white "glossies" of any size), with identification and essential credit lines.

In brief, make *The Christian Broadcaster* YOUR publication by sharing actively with us in this editorial venture. We covet your continued interest and your participation.

THE EDITORS

The Christian Broadcaster

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RADIO PROGRAMMING —

And the Music of the Church

(As Translated from the Original German)

Regularly scheduled broadcasts of church music must be based upon a sound and a well-organized plan. When such a plan is being established, one must remember to give to music what belongs to music, and to the Church what belongs to the Church. Both artistic quality and liturgical function must be guaranteed. They must be clearly related to each other.

Unfortunately, it still happens that the music of the Church is often chosen solely according to artistic criteria. Now, it is not fitting to program Christmas carols during Passion Week -- not even when the arrangement has been made by Johann Sebastian Bach himself or Michael Pretorius or other masters of religious music.

Ruling criterion in such cases should be the Church Year, not the artistic recognition. It follows that any radio/television programming of church music should be supervised by an expert. If the person responsible for the church music programs is not familiar with church music, he should be assisted by a small group of specialists and theologians acting as an advisory committee.

Bear in Mind the Church Year

Due attention must be given to the Church Year. This is the first requisite of sound programming. The Church, during the last twenty years, has been able to establish in many areas the "Hymn of the Week." This hymn should be included in all church music programs -- either in the form of organ arrangements or of anthems; or, on some occasions, as a choral concert number or as an organ-orchestra selection. Each such hymn should be accompanied by other music appropriate to the Gospel lesson for the corresponding Sunday. As the expert well knows, there is no lack of Scripture texts covering all manner of circumstances, and many a Gospel lesson has been set to music (for instance, the dialogues of Heinrich Schütz).

The second requisite of sound programming is that a fair choice -- based upon

strict artistic standards -- be made between old and new music of the Church. Even though it might be quite important and fitting to broadcast, in a regular series, the *Cantatas* of Bach, one should not neglect the works of other composers. To do so would be to leave the listener under the impression that Bach's *Cantatas* represent THE music of the Protestant Church. Programming planned along sound liturgical and pedagogic lines should provide listeners with organ chorales and choral *partitae*; improvised organ music, choral-motets and -concerts or -cantatas; also, Gospel and Epistle passages and Psalms set to music -- as well as all other forms of sacred music. This, indeed, is the only way to unfold once more the full wealth of one thousand years of music of the Church.

Additional Programming Criteria

Other considerations should, perhaps, be added to these two fundamental requirements for wise church music programming.

For instance, a number of so-called "tone pictures" might well be included. There are very many organs, rich in quality, that could certainly be used to introduce listeners to descriptive music inspired by nature -- by the sea, perhaps, or by quiet pastoral scenes. And with descriptive music or any other kind, sufficient attention should be given to local and contemporary composers as well as to the old masters.

Finally, repetitious programs should be avoided. From an academic standpoint the repetition of certain works undoubtedly makes sense. It should not become a habit, however, lest the well-trained listener feel that, in the long run, the living elements are slowly being killed by over-use. Repetition is, indeed, an important and a necessary factor. But it would be better were the same work performed by different interpreters, thus enabling the listener to compare the various renditions.

A further basic consideration must be added to the foregoing on the meaningful per-

formance of church music. The readiness to listen has to be aroused in those very people who claim not to enjoy "lofty" music. This means that, music-wise, radio/television must be alert to its own fundamental and unique character. It is accepted that "radio drama" and "theater" are two distinct types. Similarly, concert-hall programming and radio (music) programming have little in common.

Maintain Program Relationship

Radio as such can easily become an automatic program-delivering machine. At this stage of development it is not possible to keep radio from producing "one program after another," in constant succession. It is therefore essential that effort should be made to transcend mere sequence by relating the various productions to each other and to the listener as well. Doing this overrules the concert-hall style, with its succession of unrelated selections.

To progress beyond the stage of individual endeavor, programming must first of all renounce the use of artificial and often unfortunate barriers that exist between the "music" and the "words." The word alone is able to build the bridge which is to relate the program to its listeners, and it must here precede formal musical analysis.

In the field of relatively light music and continuity, a relationship between words and music can often be developed much more naturally. Fewer barriers seem to exist in this instance, and the results are often remarkable. In the case of symphonic music or of church music, however, an effort to relate the parts of the program to one another is hardly ever made -- let alone any attempt to relate the various parts to the listener.

Link Program to Listener

Meantime, the means of assuring the listener's genuine participation are manifold -- from the anecdotic illustration, linking him to the composer or music commentator at the microphone, to elementary explanations clearly demonstrating the work's characteristics while avoiding the style of vulgarized lecturing.

Naturally, such media must remain an integral part of the program's "whole." The comparison of a composer's early and late works, the presentation of a composer as the program's central figure (or dramatized biographies of composers) will help greatly to eliminate the impression of mere sequence in favor of meaningful continuity. Organ music used in a broadcast about an organ build-

er will be listened to much more eagerly, and by many more people, than organ music "without words." Talks with soloists, conductors, or members of orchestras are also of great help, provided that the microphone does not entice the experts into holding a forum of their own. One should even find the courage to comment upon or somehow renew for the listener's benefit such overplayed works as Handel's *Largo*, or Schumann's *Traumerei*, since they represent familiar ground to even the most unsophisticated listener. In short, there are many possibilities of relating program to listener through words and music.

The overcoming of mere concert-hall repertoire programs remains a fundamental problem, which can but rarely be solved by good intentions only. More than mere good-will is needed to keep radio programming true to its own laws. Something more must take place if the listeners, as well as the music itself, are to be well served.

Make Church Music Meaningful

In this connection, the broadcasting of church music becomes a deeply meaningful factor in an over-all program of other musical broadcasts, when it is given the right kind of liturgical foundations. The strength of church music is to be found in its functional bonds, while the weakness of much secular music lies in its lack of functional qualities, a lack which actually constitutes one of the roots of what has been called *the concert's crisis*. Secular music should learn from church music the meaning of the phrase "functional music." Also, it should learn from church music that "functional music" by no means implies any lowering of artistic standards.

Well-selected church music will help us to understand that the performance of songs such as "The Cool Month of May" or "The Leaves Are Gone" -- i.e., a spring song and an autumn song -- programmed for the same

Translator of all copy coming to *The Christian Broadcaster* from Germany is MARTIN JOHN KIEFFER, currently teaching at the Lycée Français in New York City. Mr. Kieffer (born in Munster, Alsace) is a graduate of the Universities of Montpellier and of Strasbourg. From 1946 -- 1947 he was the French Fellow at New York's Union Theological Seminary. Having received his master's degree in history from Columbia University, he is now completing his doctorate in the same subject.

secular broadcast, constitutes a gross discrepancy. Once this fact is recognized, popular music broadcasts might no longer send forth at the same time such songs as "The Lovely Blossoms of May," or "The Winter Is Over," or "The Leaves Are Falling from the Trees," or "My Heart Is Longing for Green Colors" -- i.e., songs which remind us of specific times of the year. Perhaps responsible people will then become aware of the grotesque effect produced by a song such as "Good Night, My Brothers" aired in the middle of the afternoon. It might even become possible one day to create a program of folk-

lore music derived directly from the "Song of the Week," as inspired by church music.

Undoubtedly, it would be a most rewarding venture for any radio station to sponsor a "folk song of the week." Why shouldn't it be possible then to broadcast at least once a day, during a given week, the same folk song in different arrangements? Radio could thus become a decisive agent of the folk song's revival among our families. In this respect, well-planned and well-executed broadcasting of church music would serve more than an alleged minority.



HUGH GILES

For All Faiths

The Organ—

When we think of organ music on the air, we commonly think of it as "something to fill up time" (stand-by organists); or as cheap background music (soap operas); or as leading in singing (religious programs). Needless to say, none of these mediums has given any real dignity or respect to the "king of instruments."

Almost automatically, we expect a church of any size or beauty to possess a fine organ. In many of the great cathedrals it is given a place of honor in the center of the nave or at the transept crossing, to indicate its importance in worship. Rather than being jammed into a corner, the instrument is prominently displayed, with an elaborately carved organ case.

This very close association of the pipe organ with the Christian Church of the West has been continuous since the eighth century. The organ, with the human voice, has been the most prominent means of expressing religious emotions in music. It is accepted equally by the Protestant, Catholic and Jewish faiths for use in religious services. In many churches without adequate choirs it is used alone -- for Catholic masses, for Protestant services with only organ music, for congrega-

tional singing (especially in the northern part of Europe). Except in the case of the Greek and Russian churches it is internationally accepted that the organ should play an important part in worship.

The literature of the organ is dominantly religious music, often built on great hymn tunes or Gregorian chants. Bach wrote choral preludes for the organ for each Sunday of the church year. Tournemire did the same thing for each Sunday of the Catholic church year. Many other composers have written separate pieces built on hymn or chant materials. We think of the pre-Bach composers, of Brahms and Mendelssohn, of modern composers, whose works are built on themes with a definite religious association.

Many of the works of these musicians not only have a definite religious association but they also have an internationally accepted artistic value as timeless works of art. In Catholic and in Jewish churches we hear the great Protestant hymns arranged by Bach. And in Protestant churches we also hear many of the works of Catholic and Jewish composers. The whole point is that the truly great religious music of the organ is a source of inspiration to all faiths and

supersedes dogma in the fundamental desire of men to come into the presence of God.

Now, how are we to use organ music on religious radio and television programs?

Is it to be used in the manner of the soap opera music -- background music on a wheezy electronic organ? Such use, I am afraid, will add little to the religious appeal of the program. On the contrary, it might easily offend the sensitivities of any fairly intelligent person with any artistic appreciation of music. We must remember that by one means or another we are broadcasting to the entire world -- and about 800,000,000 of the people of this world are actively anti-religious, using all the means of intelligence available to combat religious development. Shoddy music on our programs would certainly be open to attack by such groups.

Are we to use the organ only as an accompaniment to sung hymns? Certainly we need the majesty of the organ for this -- and I mean the majesty of a really fine instrument. But there are many other uses for the organ in the establishing of religious moods in a service.

Organ Music Establishes Mood

The commonly recognized emotional value of music is one of the great cornerstones of religious experience. Music in some form has been used in almost all types of religion, even the most primitive. The organ -- with its many varieties of tone and its definite religious associations -- can be used to set moods of prayer, meditation, praise, joy, thanksgiving, sometimes even transcending vocal music with a definite text. And, we might add, the universality of music without words dispenses with the necessity of constant text translation.

I feel strongly that if we are going to use organ music at all in religious radio/television programming, we must use music which is universally accepted as religious music with a high artistic value. To pass this test the music need not be complex; nor does it have to be simple. Simple or complex, it must be sincere.

If a selection is built on a hymn tune, the tune itself should have merit (and I do not mean the "gospel hymn" type of merit). Unfortunately, the rise of the "gospel hymn" in the 1870's (in America and England) coincided with our great evangelistic missionary movement. Many persons still associate the two. Luckily, however, this type of jazz hymn tune is rapidly on the wane. It has

proven unworthy to address our songs to the Almighty with such cheap tunes.

Meantime, organ music does not have to be based on hymn tunes in order to have religious value. Let us not forget that most of the great organ composers were themselves devout Christians who played at services week-in and week-out and who knew the religious musical needs of congregations.

Organ Music Is for Any Faith

An "Elevation" written for a Catholic mass inspires the same type of reverent devotion with which Protestants approach the Communion table. An organ prelude of meditative or prayerful mood could be used in Protestant, Catholic or Jewish service. Further, any jubilant postlude or voluntary might express, for any faith, the joy in the saving power of God. The universality of these moods -- irrespective of the individual church -- would be the standard of selection of music for religious programming. With the proper mood established by music of a fundamental artistic value, the organ becomes a great force of listener inspiration and responsiveness to the spoken word.

On the practical side, do not materially cut any organ composition that is worthy of performance on the air in the first place. There is little so upsetting to all radio and television listeners as something incomplete. It is like stopping in the middle of a sentence. Don't risk it. Instead, select compositions of the right length and play them in entirety, even if that means playing only one piece. And do not fade-in and fade-out! Start at the right tone level and maintain it throughout. And announce the name of the selection and of its composer. If it means anything to the listener, he might like to hear it again, just as he would like to know where he can find the scripture lesson in case he wants to look it up for himself.

Other "Tips of the Trade"

Speaking of fade-in and fade-out music, in cases where it must be used ... I think it is better if such music is a familiar hymn -- played, not sung -- that has a definite tie-in with the theme of the service. Play the hymn tune complete even if it laps over after the announcement.

Another important tip ... Have the tapes or recordings of organ music made by a fine artist on a fine instrument, in a place that has enough resonance to simulate a church. This is especially vital if the service is picked up by a high fidelity set that so

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clearly shows all the imperfections of tone, registration and resonance.

It does not seem to me that piano records with the so-called "cocktail lounge" type of playing are adequate for leading congregational singing. They certainly give a wrong impression of the dignity of our church services to those not familiar with such.

Fritz Mehrtens

MUSIC IN OUR TIME

(As Translated from the Original German)

Contemporary music has many different aspects. Its extreme expressions are so distant from one another that the thought presents itself: they belong to two periods between which there is no smooth transition, two periods limited by uneven and broken boundaries.

For instance, there are the many forms of electronic music.

The composer works out a score on a pre-arranged musical chart rather than by means of the conventional sheet-music notes. The musician who is subsequently engaged to "play" the selection therefore has little opportunity for individual interpretation. Because of the mechanical character of the process, about the only variation in "playing" can be one of tempo -- degrees of slowness or speed.

The final product is an expression of the composer's actual intention, but it is

Considering the wide dissemination of record players and juke-boxes almost everywhere in the world, this is especially true today. The piano is associated far more with the secular than with the religious life.

In conclusion, I would say that if -- through our radio and television programs -- we are to lead people into a religious experience and inspire them by Scripture, prayers, sermons and music into a fuller knowledge of and a greater devotion to the Christian faith, we must be careful that we do not debase our programs. We must be careful that we do not debase them with cheap, sentimental music any more than we would allow the spoken words to express a sentimental, insincere interpretation of our faith.

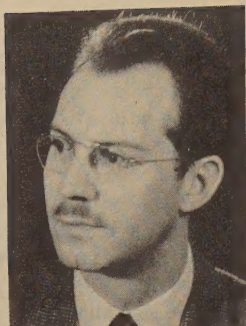
If we have the abiding Scriptural truths spoken over the air, we should also hear the abiding musical expressions -- expressions of spiritual experiences of the musician. This has been the way that great composers have always furthered the cause of Christianity through the years.

achieved at the expense of the creative instinct of the musician. The composer has had full freedom of expression; the "player," none. In this way lies emotional frustration for the latter -- and music that is cold, mechanical, "without soul."

Of course, such electronically produced music makes possible the correction of errors. False measures are simply played correctly once, and then pasted into the whole. It does not really matter that pacing of the work is thus somewhat stifled, and appears uneven in execution. At least the notes are all well played.

Such a type of electronic music is the carillon. Everything is well regulated and organized when the bells invite people to divine service. All the sexton has to do is push a button and the bells begin to peal. Their pealing is very impersonal. Anybody can perceive this, since every single stroke is rigorously the same. Is it by means of

DR. MEHRTENS
Music Collaborator of
IKOR-Hilversum



these robot-like, pendulum movements that one ventures to announce the *living* God?

Then there are the electrical "organs." These fail to produce real overtones, yet they are supposed to satisfy human ears and thus make people happy and prepare them for divine worship!

New Trend Is Evident

In our opinion, these forms of "making music" belong to a period which, after having taken its roots in the Renaissance and having enjoyed a long life, is now flaring up for the last time before coming to an end.

A new period is, indeed, dawning. Once more, music for school orchestras is being written, but it has its limitations, since school orchestras are not supplied with a full number of existing instruments. Also, canons are again being written, for spiritual as well as for purely social purposes. This means that collective education is again being promoted in this field. Church music, too, instead of showing a trend toward electronic production, is reverting to the Gregorian Chant. In other words, it is trying to

re-establish a relationship to the primitive Church, and even to Jesus and the Disciples themselves. The salvation of music may possibly be found in the Church. The fact is that church music can be spoiled by laymen only from the standpoint of quality; which means that electronic music as well as scales of twelve-tones are excluded.

Music Again "Personalized"

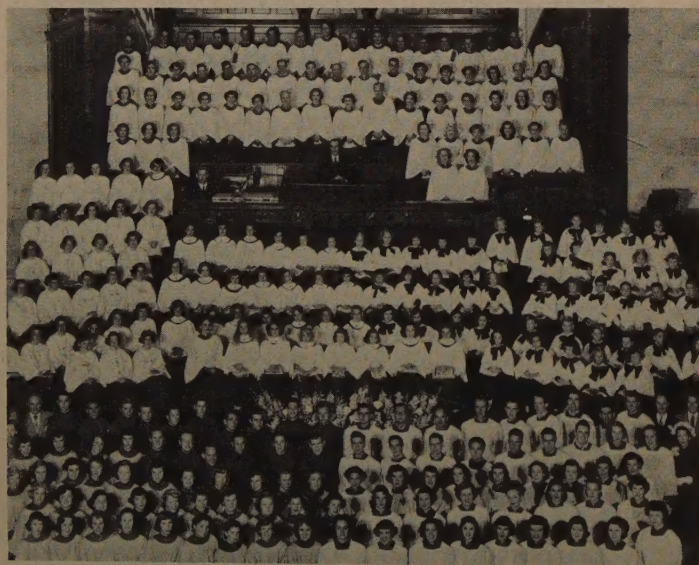
Contemporary Danish, German and Dutch organ-building is again using craftsmanship, and producing crystal-clear, living tones. In a number of newly-built churches, the pealing of bells is again being created by people pulling ropes, and, in some instances, the rope is visible in the very nave. A liturgical function is thus being manifested and there is again the personal equation.

The "electronic music" period which is about to come to an end has very little use for the human being as such. Only his mechanical musical faculties are taken into consideration; his soul is being neglected altogether. The new period is taking man as its starting point. Its purpose is to educate man and to lift human personality in its relationship to other human beings and to God. All of us who are active in this all-important field wish to call people's attention to the new trend. If it gains the upper hand, we should no longer hear the complaint, "We do not wish to be annoyed with your songs!"

Every advance is possible, provided we always keep in mind that all our music-playing is first of all a singing and a playing before the Lord: *Let us forever sing to His Glory!*

"Let Us Forever Sing"

Massed choirs of the First Presbyterian Church (U.S.A.) of Hollywood, California, that have appeared on sundry radio and television programs.





MR. WARING

*Internationally known director
of one of America's
finest choral groups*

In the "Entertainment" Field

Devotional Music

FRED WARING

The *Pennsylvanians*, over the years, have received many pleasant -- if often extravagant -- tributes for the inclusion in our programs of familiar songs of devotion. Then occasionally, but with equal passion, we have been branded as hypocritical hucksters trading on religious sentiment.

We are neither. The reasons I have, throughout my professional lifetime, presented religious music along with a great variety of other types are rather simple. Perhaps the most disarming motive to the cynical is the fact that hymns are very popular indeed. A review of our entire experience would prove that they stand first on our request list. The "Battle Hymn of the Republic" is by far the most popular single piece of music we have ever presented -- in radio, television, concert, recordings and, as choral arrangements, for others to sing.

It has been suggested to me that our performance of these songs of devotion "as entertainment" is irreverent. I have no idea whether it is or not. The concept is foreign to my thinking. Certainly there is no ir-

reverence at the point of origination -- for the *Pennsylvanians*, as a group, sing sacred music with sincere enjoyment and a warmth that has little to do with professional techniques. If such critics feel embarrassed by hearing a hymn while listening to a program of varied music, it would seem to me that they must have confined their own thoughts of devotion to a very limited area of their lives.

I cannot believe there is a "proper place" for spiritual ideas -- a feeling which received something of an acid test last year in the middle of our twenty-five-thousand-mile, nationwide concert tour.

We were booked into a tremendous hotel-night-club in Las Vegas. I was immediately startled by the prospect of having to build a whole new show for the two-week engagement. At first thought, the type of concert we had been offering "on the road" seemed completely unsuitable for the fabulous resort. We not only had been including religious pieces in the concert but our very climax was a tremendous musical setting of the stirring and ten-

der "God's Trombones." As I have suggested previously, we do not consider ourselves missionaries; and, in addition, I dreaded to expose these beautiful and gentle songs of devotion to what would seem to be the "hardest-boiled" audience in America.

I consulted the manager of the hotel. He, bless his heart, said, "We want you as you are, Fred; these people aren't much different from anybody else." So on we went -- as we were.

The results were startling to professional show business, for it was one of those things that "simply can't be done." We have never been more warmly nor more wholesomely received! Whatever the ideas of those audiences were about other areas of life, their associations with devotional music could not have differed greatly from those of any of our other audiences. They listened with rapt attention and obvious emotion.

Songs of Faith Bring Memories

It is an impoverished spirit which has not had at some period in its span -- or does not have at the moment -- a warm and secure memory of the times, the places and the various people associated with the songs of the faith. It is a bitter person, indeed, who can reject -- in a night club or on a street corner -- these associations.

As you may infer, there is a host of such memories in my own background. More than any other factor, the singing of the old songs -- and particularly the old hymns -- with family and friends around my mother's parlor organ in the evening was responsible for my interest in choral music. I think, at the start of my professional career, I must have taken it for granted that others would surely have had similar experiences because, if I had consulted other professionals about it, I would have been strongly advised that the audiences of the "roaring twenties" were far too cynical and thoughtless for such fare. As it was, the people of that insecure and restless period responded as well as those of our Las Vegas audiences.

I was raised a Methodist. Now, through a chain of events which includes a strong local interest, I attend the Presbyterian Church (with somewhat less consistency than I should). For a number of years, Sunday has been our telecast day and filled, from nine in the morning to nine in the evening, with preparation for our show. All of the *Pennsylvanians* have church connections. On the road, a considerable number search out the church of their faith and attend.

It does not seem unusual to me that we should sing sacred music with affection and respect. Perhaps that is one reason we do not think it unusual for a great audience of average Americans to listen with the same feelings. However, I wish to make the fact very clear, if I have not already done so, that we do not include religious music in our program as a public duty or responsibility, not any more than we include them as a sentimental sop to "soften up" our listeners for a sponsor's sales message.

Scope of Media Service

The mass communication media, along with their performers and sponsors, have the obligation to represent and reflect the interests of every area of the lives of their audiences. They can and should serve as adjuncts to better living, broader thinking and, of course, spiritual security. But they cannot -- and, in my opinion, must not -- assume the position of spiritual, educational or social arbiter. Dr. Frank Stanton, president of the Columbia Broadcasting System, said in effect recently that the networks can *help* education but they cannot *be* education -- that they can *aid* the Church but cannot *be* the Church.

I have never been approached by sponsor or network with the idea of either omitting devotional music from my programs or adding to them because they were or were not *effective* or because they were "a good influence." But I have often been asked by persons in both groups to include favorite hymns!

What Are the Impelling Motives?

If we had any other motive than to sing these songs because people love them -- and because we not only love them ourselves but love the qualities that make people love them -- we should long ago have arrived at a high state of hypocrisy. To assume a position of leadership could well imply our editing these "favorite hymns" for doctrinal content! To ascribe such leadership to the mass communication media themselves reduces the matter to equally absurd conclusions. I trust the time never comes when a religious discussion evolves into a debate as to whether it is more satisfactory to attend church at the *Philco* or the *Zenith*!

I am happy at this opportunity to explain my own attitude -- and the lifelong policy of the *Pennsylvanians* -- with regard to devotional music in the "entertainment" field. As you have seen, it is less a report of stewardship than of fellowship -- less a recounting of "good deeds" than it is of good feeling.

Classroom Television

(“European Broadcasting
Union Bulletin”)

From the start *The Christian Broadcaster* has been alert to the problems and potentials of school television. It has been alert to the over-all problem of Christian radio and television for children and teen-agers.

The effectiveness of Christian broadcasting depends not only on the character and the quality of the programs but also on the surroundings in which the programs are received. That is, if the homes where children switch on the TV sets are dominated by a spirit contrary to that of the religious broadcast, the children quite naturally will be influenced by this unfriendly spirit. It would seem obvious, therefore, that religious training by means of television be a part of the regular classroom activities. This argument is, of course, based on the assumption that the teacher will provide the proper atmosphere for such broadcasts.

Extensive Information Essential

It follows that Christian radio and television personnel should be informed on general research and survey results in the field of educational broadcasting. A knowledge of school programming methods is important. How may such methods be used to best advantage in the religious training of the child? Should the TV format be limited to the speech, the dramatic presentation? Is there a place for talks on religious music, for the teaching of hymns?

Results of a revealing survey on school TV methods have been published by Lawrence H. Conrad of State Teachers' College in Montclair, New Jersey. They appeared in the November/December 1955 issue of *European Broadcasting Union Bulletin*. We quote:

"The public schools of Philadelphia have had both lessons and lesson supplements via television for several years. The facilities used are those of a local commercially-supported station, and the financial support comes from the Philadelphia Board of Education. A convincing demonstration has been

given through the years of how to bring alive some of the 'dead spots' in a school curriculum, and how to transport many thousands of children to scenes of historical, scientific or industrial interest while leaving them safe in their own classrooms to discuss the experience and have its values pointed up while the impressions are fresh.

Ames Develops Broad Program

"In central Iowa, at the State College at Ames, an educational broadcasting station has for some years brought agricultural news and instruction concerning new methods in farming to a great rural audience, with a success which can be measured in the per capita wealth of its viewers. Then, by degrees, this same station has offered daytime school programs at certain hours of the day, and great advantage has been taken of this service by many of the schools.

"The author saw some schools that could not afford an art teacher having regular lessons in art by way of television. Similarly, some of the phases of physical education are made available to schools that would otherwise have no guided exercise periods. In several of the regular school subjects better lessons by a better teacher were often available to be enjoyed by the class, and then taken up afterwards for extended discussion by the regular teacher.

Number of Lessons Limited

"True, such programs are likely to be hit-or-miss. In a given class there will be no more than one lesson a week. The lesson may come on the wrong day or at the wrong hour. And if the instruction is geared to the rural school pupils, it is not very useful to the city schools that lie within the broadcast range of the station. Hence, both in Philadelphia and in Ames, little attempt has ever been made at persistent instruction.

"In both of these places, what has been offered is either supplemental specialties or

master lessons which can serve to elevate the tone of the regular day-by-day instruction. In both of these places it is apparent that youngsters take to this kind of instruction readily, and that the school authorities value the lessons enough to continue (once they have started) to give them support.

"In contrast to the two examples cited above, quite deliberately experimental work with classroom television has been done at the State Teachers' College at Montclair, New Jersey. The College has been engaged since 1950 in trying out under practical conditions the techniques that might best be used in beaming lessons directly into the school classroom during the school day.

New Jersey Airs Day-long Lessons

"In April, 1952, with financial support from the *Allen B. DuMont Foundation*, the College carried out a "crash program" of day-long lesson broadcasts into thirteen schools in two New Jersey towns. The lessons ranged from the elementary school level through the specialized subjects of the high schools of the two communities.

"The entire operation took place within the scope of organized public school education. An evaluation of such a mass operation would be difficult, but it is certain that those who had the program in charge learned a great deal that has been enlightening and useful.

"With a grant of funds supplied by the *Fund for the Advancement of Education*, the Montclair college (during 1954) carried forward this new research endeavor. Having established previously that television is attractive for classroom use, and that single lessons planned by teachers and delivered by television can enrich the program in a number of areas of subject matter, the Television Project of the College planned a two-week series of lessons covering a convenient area of class work that is regularly taught in the public schools the country over.

"Pioneer" Unit for Fifth Graders

"A unit called *The Pioneer in American Life* was chosen for presentation at fifth-grade level. The experiment commenced in February, in order to insure that the lessons would be ready for the classrooms in May -- which is the right time of year, in the New Jersey area, for most schools to reach the subject matter of the unit that was chosen.

"A team of six outstanding fifth-grade teachers was recruited, and they prepared and

taught the lessons under the supervision of the writer of this paper. Each lesson was fully outlined and built up by the whole group, and was implemented out of their combined experience with children and their continuing studies of the upper elementary curriculum. The aim was to produce classroom television completely curriculum-centered, and to have it teacher-planned and teacher-presented as 'regular' school work.

"For the two weeks of lessons in this unit, we prepared a 26-page *Teacher's Guide*, to be supplied in advance to all of the teachers into whose classrooms the lessons were to be sent. In each such classroom the regular teacher was to forget her own plans for the *Pioneer* unit of work, and to substitute the televised series, with which program she would cooperate in accordance with the suggestions made in the *Teacher's Guide*.

"Each of the lessons was twenty minutes in length, so that the local teacher had to fill as much of the class time as did the visiting teacher who came in via the television screen. Activities for the class before and after the televised lesson were planned by the original planning committee and were supplied to the classroom teachers well in advance of series commencement.

Lessons Produced and Broadcast

"This lesson series was produced in our studio at the College, with no class of children present. Teachers of ample experience do not need to be bolstered by the presence of children, and they are not likely to forget what tone to take and what vocabulary to use in talking to a fifth grader....

"The lessons were broadcast over a UHF channel located at Asbury Park, New Jersey, and were received on adapted receivers which we supplied to the various schools for the purpose. The receiving schools were located at Red Bank and Long Branch, New Jersey, some forty miles from the College and away from the area of our immediate influence. Thirteen different class groups in the two towns received their *Pioneer* lessons on the screen. We have kinescope recordings of the lessons and have arranged for another field test in another part of the country in order to supplement and strengthen our research data. Herewith are some of the findings that seem to emerge readily....

"We found television best adapted to the presentation and demonstration phases of teaching. This would seem to be a handicap when dealing with small children, in which situation much of the teacher's skill must be

devoted to influencing the formation of habits and attitudes. Yet we did not find the medium weak in its capacity to convey the influence of a teacher's personality.

Teachers Equal to Occasion

"The layman needed to remember that people who work in educational television are primarily in education, only secondarily in television. And the trained and experienced teacher is not greatly shaken by alterations in the atmosphere of the classroom: the lights, the cameras, even the presence of people who, though they hover about, are not listening to the lesson. High grade teachers are quite accustomed to carrying out their duties with all eyes upon them. They know how to speak. They know how to act.

"The local classroom teacher is not replaced by a television lesson; but her time and her talents may be redistributed. She will actually have more time to devote to the non-presentation phases of teaching; and these, she knows, are the most important phases. She will probably have more important intimate moments with her class. She will sit beside them or among them from time to time, sharing the learning experience. Her day can be less frantic than it might otherwise be.

"Lessons employing television constitute richer experiences than are regularly attainable in the various departments of school work. Everything the teacher does comes under more intense scrutiny. The lesson she is teaching is more fully thought out than is usually the case. She has opportunity to employ more and richer visual materials -- maps, pictures, real articles related to the lesson. All of these will be better seen than is ever possible in a regular class. A lesson that is being prepared for a number of classes at once can afford to assemble materials that are expensive or fragile or even unique. A television lesson can be produced for a fraction of the cost of a motion picture film on the same subject.

Children Accept TV Routine

"Children are already accustomed to learning by watching television. They accept that kind of instruction without a murmur. A receiver in the classroom makes more of a stir among the teachers than among the pupils. The latter just don't understand why it was so long in coming.

"A television lesson in the classroom gives the pupils all the advantage of contact with a new teacher personality, without their

having to give up the old one. There is no rivalry set up between the teacher on the screen and the teacher in the room. It's the one in the room who reaps all the harvest of finishing off the lesson, and who actually gets the praise for the learning. Most of the children chose for their favorite among six television teachers the one who seemed to them a good deal like their local teacher. But the youngsters who had never been taught by a "man teacher" all chose one of the men for their favorite.

"We found that the local teacher who receives these lessons by television has certainly no less teaching to do than when she is handling the class alone; and that her opportunities for guidance are greatly increased. Hence, we think it would be a mistake to introduce a mere sitter into the room while the television instruction is being received.

"The suggestion that television be used in schools merely to save money should surely be resisted. The suggestion grows out of a superficial knowledge of teaching and a tendency to overlook the more subtle aspects of the teacher's relationship with the pupils. But if school television is organized along strong educational lines, it undoubtedly would in the long run save money.

Cooperation between Teachers

"We found that there are actually a number of ways in which the local teacher and the visiting teacher can cooperate, even during a television program. As a medium for furthering this cooperation, the *Teacher's Guide* can establish contact and can actually lay out tasks and duties that tend to divide the work between the members of the two-teacher team.

"For example, if the television teacher writes something on the blackboard that may be needed for later reference during a discussion of the lesson; the local teacher should see that it gets written on the real blackboard in the classroom; for as soon as the screen goes dark, all traces of the television teacher's writing will be gone.

The *Teacher's Guide* will suggest that such materials be placed on the real blackboard in advance of the lesson. And sometimes the television teacher, as she begins to write, will say, 'I hope your own teacher will put this list up on your blackboard where you can study it more fully after I have gone'. The children are quite delighted at such evidence of cooperation on their behalf.

"We found to our surprise that pupils enter readily into inter-communication with the teacher on the screen; that they make responses to her queries; that they join with her when she asks them to -- in repeating something after her, or in singing a little snatch of song; and they do not feel shut away from her by any barrier.

"If the children have questions when the presentation is finished, the local teacher is ready and prepared to answer them. But with a first-class teacher on the screen most of the questions that might have arisen have been answered as the lesson unfolds. It is a part of their preparation for their careers to adjust all that they have to offer to the minds and the curiosity -- and even the restlessness -- of pupils of this precise age level. Whatever remains of discussion and application is to be the local teacher's share of the divided lesson.

"One further thing we have learned that may be of very great value everywhere is that classroom television is going to be conducted largely over closed circuit systems. If the programs are broadcast over a wide area, many schools would have to adopt the same programs, the same hours, the same sequences. In America we think they would never do that.

"Closed circuit television is delivered by wire to the places where it is wanted. A university campus could be wired throughout and, at comparatively small expense, could create and deliver its own lesson programs at will. Likewise, a city school system could have its own wire system and, without sacrificing local control of education, could have its best teachers teaching key classes not in one classroom only but throughout the city at large.

"Once the equipment had been installed, the closed circuit could be used as well for putting educational motion picture films simultaneously before all interested classes. One coaxial cable will carry several programs at the same time. Moreover, the same sets would receive all regular broadcast programs from outside the school system -- indeed, from outside the city.

"We at Montclair feel very sure that the great future of classroom television lies in the development of many thousands of closed circuit systems to serve the needs of all of the schools, colleges and universities. We believe that the acceptance of this fact will bring about a great clarification of a complex problem and will begin a new day on the whole educational front."

Concert Hall in Living Room by means of Educational Television



(From Educational Television News)



DR. JAN POPPER of the University of California, in Los Angeles, takes opera to the television viewer.

Over San Francisco's KOED-TV, the GRILLER STRING QUARTET presents an outstanding musical series. The group first began rehearsals in an abandoned box car in a small English town; has since played in the famous opera houses of Europe.

Illustrative Scripts

We Believe —

THEME: FULL TO UNDER

VOICE 1: *We believe that the things in which the peoples of the world are alike are not only greater in number but also more important than the things in which they differ.*

VOICE 2: *We believe that by building on the things in which people are alike we can have the Free World of which we dream.*

THEME: FULL TO CUE FADE-OUT

NARRA: Last week we went with Mark Twain and his *Innocents Abroad* through Turkey and across the desert to Damascus, on their pilgrimage to the Holy Land. About Damascus Mark Twain wrote:

"Here you feel all the time as if you were living about 2000 B.C. -- or back with the patriarchs. The scenery of the Bible is about you. The customs of the patriarchs are around you. The same people in the same flowing robes, and in sandals, cross your path. The same long trains of stately camels come and go. The same impressive religious solemnity and silence rest upon the desert...."

During his travels through this land of antiquity, Mark Twain doubtless heard some of the ancient Hebrew music. Perhaps this *Kol Nidrei*, which is of old and sacred tradition.

MUSIC: KOL NIDREI

NARRA: Moving across the Palestinian plains toward Jerusalem, Mark Twain was impressed by the dryness and the desolation of the countryside. He described it like this:

"Part of the ground we came over was not ground at all but rocks. Cream-colored rocks worn smooth as if by water. There was seldom an edge or

The accompanying script is from a series aired over Station DYSR in the Philippines. It indicates a way of using narration that ties together, around a central theme, a variety of musical selections (live or recorded). In these 28-minute programs the music comprises a minimum two-thirds of the time; narration is basically incidental.

a corner on them. They were scooped out or bored out and wrought into all manner of quaint shapes, among which the imitation of skulls was frequent. Gray lizards -- those heirs of ruin, of sepulchers and desolation -- glided in and out among the rocks, or lay still and sunned themselves. Where prosperity has reigned and fallen -- where glory has flamed and gone out -- where beauty has dwelt and passed away -- where gladness was and sorrow is -- there this reptile, the gray lizard, makes its home. If it could speak, it would say: *Build temples, I will lord it in their ruins. Build palaces, I will inhabit them. Erect empires, I will inherit them.*"

So, moving across the plains toward Jerusalem, Mark Twain thought of desolation and of death. This next music is in the spirit of that desolation. It is the Hebrew lament: *Kaddisch*.

MUSIC: KADDISCH

NARRA: Again we quote Mark Twain and his comments on the Holy Land:

"One of the most astonishing things that have yet fallen under our observation is the exceedingly small portion of the earth from which sprang the now flourishing plant of Christianity. The longest journey that the Saviour ever performed was from Capernaum to Jerusalem -- about one hundred to one hundred and twenty miles. The next longest was about sixty or seventy miles. Leaving out two or three short journeys

A corner of the DYSR record library, with distinguished studio visitors: (left to right) DR. GEORGE PAIK, president, Chosen Christian University (Seoul); DR. MAURICE TROYER, vice-president, International Christian University (Tokyo); DR. W.H. MA, program director, Philippine Rural Reconstruction Movement (Manila); DR. WILLIAM FENN, executive secretary, United Board for Christian Higher Education in Asia (New York City); FRANK FLORES, DYSR staff member.



of the Saviour, He spent His life, preached His Gospel and performed His miracles within a compass no larger than an ordinary county in the United States."

And every two or three miles, finished Mark Twain, the *Innocents Abroad* had to read a hundred pages of history in order to keep informed on all the things that happened in such a small but significant part of the world.

MUSIC: HEBREW MELODY

NARRA: Mark Twain found Nazareth wonderfully interesting because, he wrote, "the town has an air about it of being precisely as Jesus left it. One finds himself saying all the time: *The boy Jesus has stood in this doorway -- has played in this street -- has touched these stones with his hands -- has rambled over these very hills.*"

The boy Jesus! Little boy, how old are you?

MUSIC: L'IL BOY, HOW OLD ARE YOU?

NARRA: At the foot of a little mountain, beyond the town of Shechem, is the tomb of Joseph. Mark Twain reminds us:

"When Joseph was dying, he prophesied the exodus of the Israelites from Egypt. Few tombs on earth command the veneration of so many races and men of divers creeds as the tomb

of Joseph. Samaritan and Jew, Moslem and Christian alike revere it. Joseph, the dutiful son, the affectionate, forgiving brother. Egypt felt his influence, and the world knows his history."

And so, Jerusalem -- "perched on its eternal hills -- white and domed and solid -- massed together and hooped with high gray walls. The thoughts Jerusalem suggests are full of poetry, sublimity and, more than all, dignity." This was Mark Twain's first reaction to historic Jerusalem from whose streets, for centuries past, has risen this moving *Plea to God*.

MUSIC: PLEA TO GOD

NARRA: Tonight we have been quoting random paragraphs from the *Innocents Abroad* -- travel account by Mark Twain, which includes his pilgrimage to the Holy Land. Music has been the music of ancient Hebrew tradition.

MUSIC: KAMMENOI OSTROW UNDER TO BG

VOICE 1: *So, let us blend our music in one strain -- music that speaks to all mankind one joy, one pain -- music for a Free World.*

VOICE 2: *And let us build on the things in which the peoples of the world are alike, because these things are more important than the things in which people differ.*

MUSIC: FULL TO TIME FADE-OUT

FROM GERMANY

“Let the Children Come Unto Me”

Script: DR. LUTZ BESCH

Music: HANS-PETER VAUK

CHORUS: (IN UNISON)

I shall be with you but a little longer. You will seek me, but cannot come where I am.

NARRA: *I shall be with you but a little longer. These were the words spoken by the Lord Jesus -- spoken only yesterday evening, as it were -- Thursday. It is true that some nineteen hundred years have passed since they were actually uttered, but that really does not matter. I still say they were spoken only yesterday -- yesterday evening.*

For this reason, I am going to tell to you, and to you, and to you -- to each of you -- what actually happened those nineteen hundred years ago. Perhaps some of the events varied slightly in fact from the events in my story tonight. But Truth has many aspects.

▲ And so, it was Thursday -- Holy Thursday. In the bustling city of Jerusalem, a great multitude of men, women and children from all parts of the Jewish countryside had come together to celebrate the Passover. A few days before, on a Sunday, when the Lord Jesus and His disciples had entered the Holy City on their way from the Kidron Valley, the crowd had welcomed Him with loud exultation. They had tossed garments on the road, had covered them with leaves and branches and had shouted: *Glory be to the Lord!*

On this Holy Thursday there had been a crowd, too. But late at night -- very late -- the people

The following is a Good Friday manuscript written for radio. In this broadcast, a narrator, a chanting chorus and dramatic sequences (in which children mentioned in the New Testament tell of Jesus' miraculous deeds) alternate. This feature program is an example of how spiritual music can be meaningfully combined with a text based upon biblical events. The program was aired for the first time in 1953 by *Radio Bremen* and was afterwards repeated by other stations. Subsequently, it was also aired in Norway, Holland, Sweden and Austria. Time: 30 minutes.

had withdrawn, after He had spent many a long hour in teaching and blessing them. Then Jesus himself sought rest -- in the Garden of Gethsemane.

▲ Everywhere one could hear joyous songs and pilgrim's psalms resounding through the night. But gradually they, too, subsided. Then the night became very quiet. Only the breeze whispering through the Garden -- and now and then a bird's cry -- could be heard.

The disciples around Jesus were fast asleep. But Jesus was still awake. He was praying. Suddenly lights appeared among the trees of the Garden. A group of men, carrying lanterns, drew near. They were also carrying swords, lances, clubs. Three of them -- the commander of the Temple's guard, the Priest, and one of Jesus's disciples -- Judas Iscariot -- stepped forward. Judas came up to his Master -- and he took Jesus into his arms and kissed Him. The men with the swords, lances, and clubs sprang forward, seized Jesus and led Him away. And the disciples forsook Him and fled through the night -- leaving the

Garden dark and empty, save for the birds nesting in the olive branches.

Elsewhere that same night, the Priests assembled in High Council to pass judgment upon their prisoner. They were in a hurry -- such a hurry that they even violated their own Law. But they did not care. All that mattered to them was to pronounce rapid death sentence against one Jesus, of Nazareth....

RUTH: (CRYING OFF MIKE) But He was innocent. I know it!

NARRA: You are right. The Court could find no transgression. And yet, little Ruth....

RUTH: (MOVING ON MIKE) Did they condemn Him?

NARRA: They said that He had uttered blasphemy against God.

RUTH: But it's not true!

NARRA: Yet they said it. Then a new day dawned -- today -- Good Friday. And on Good Friday -- early in the morning -- the Priests who had pronounced the death sentence against Jesus of Nazareth took their prisoner to Pontius Pilate, the Roman Governor. Pilate was to confirm their judgment. The Emperor in Rome had ordered it.

RUTH: I, too, want to see Pilate. I want to ask him to help the Lord Jesus.

NARRA: Well, then -- little Ruth -- you see that guard standing over there by the gate of the palace. You must ask him to let you enter.

MUSIC: BRIDGE

RUTH: Please let me in, Guard. I want to see Pontius Pilate.

GUARD: Sorry, little girl, no one else can enter. It's an order.

RUTH: But so many people are in there now. Why can't I go in, too?

GUARD: The crowd is listening to Pilate. You can't understand what is happening in there -- you're still a child. Pontius Pilate is seated on

his throne to judge an evil-doer. What do you know about evil-doers?

RUTH: Tell me the man's name, Guard.

GUARD: I am told His name is Jesus of Nazareth.

RUTH: Jesus of Nazareth? But He has done nothing wrong, Guard!

GUARD: How do you know, Child? The Jews are accusing Him, and they want Him to be put to death. He must be an evil man.

RUTH: Oh, no, Guard. I know better.

GUARD: You, Little Child? But what is it you know better? Who are you to know better? Why does your father let you come here all by yourself?

RUTH: I'm the daughter of Jairus. He's a ruler of the synagogue. My name is Ruth. In Capernaum, where we live, my father is the head of the synagogue. Our house stands right by the lake. Do you know the Lake of Gennesaret, Guard? Oh, it's a beautiful lake! But I don't want to talk about the lake -- not now.

You know now who I am. But you don't know my story, do you? I am going to tell it to you because you must help me.

▲ You see, I was living a very happy life with my parents, in our house by the lake. And then, one day, I became sick, so sick that no doctor, no wise man, could help me any more. I was going to die. Everybody thought so. Death was standing right by my bed. Right by my bed! He had a hold of me. I couldn't breathe any more. My heart stopped beating, too...Guard, what I'm telling you now is true. I'm sure of it. My father told it to me -- and my mother. She told it to me a thousand times -- while crying and laughing at the same time....

And it was then and there that it happened. When nobody could help me any more. When the women were wailing and the flutes of grief were being played because I was dead. It was then that my father went to see Jesus -- the man in there now before Pilate. And my

father said to Jesus: *Lord, my daughter is dead; but if you come and lay your hands upon her she will come back to life!*

▲ Don't laugh, Guard. Please don't laugh. My father didn't believe at first, either. But he was desperate. And then the Lord Jesus said: *Do not despair, only believe! She will be well.* Then Jesus started off with my father.

When He reached our house, He sent the women and musicians away. And He asked everybody: *Why are you crying and making noise? The girl is not dead, she is asleep only.* They all laughed at him. But Jesus came toward my bed -- are you listening, Guard?

GUARD: Go on, I'm listening.

RUTH: He took my hand and said: *Talitha koumi!*

GUARD: Yes, and...?

RUTH: He said: *Little girl, I say to you...rise!*

GUARD: What happened then?

RUTH: I got up -- and Jesus led me into my mother's arms!

GUARD: Into your mother's arms!

RUTH: Yes. You see, I was alive again!

MUSIC: BRIDGE

RUTH: Guard, open the gate, open it just a little -- please. Look at me: I am a small person. Please let me in, that I may go and help Jesus.

GUARD: Little Ruth, children have many dreams, which are quite often unusual and strange.

RUTH: My dream was real.

PEOPLE: (OFF MIKE) But this man Jesus has done evil! He has uttered blasphemy against God. Let Him die! Let Him die!

GUARD: Do you hear their accusations, Ruth? And Jesus remains silent. Believe me, my child, His guilt leaves Him without speech. He does not even try to defend himself.

CHORUS:

My Kingdom is not of this world. If it were of this world, my followers would have fought to prevent me from being delivered into the hands of the Jews. But my Kingdom does not belong to this world.

PILATE: (OFF MIKE) Ye Citizens! I, Pontius Pilate, Governor of the Emperor, tell you -- though you have brought grave accusations against this man, I can find no evil in Him. But Jesus is from Nazareth. Therefore, go and take him before Herod, who rules over Galilee.

PEOPLE: Crucify Him! Crucify Him!

GUARD: Little Ruth, do you hear? They are demanding His death. And still He remains silent.

CHORUS:

In the world you will have tribulations. But be of good cheer, for I have overcome the world.

RUTH: Don't let them -- don't let them kill Him! Children, help me! All of you -- all of you whom He helped and cured like me, whom He blessed and loved...Joab, Reuben, Esther, Simon....

CHILDREN'S VOICES REPEAT AND ECHO THE NAMES INTO THE DISTANCE.

NARRA: In the early morning an excited mob passed through Jerusalem. In the midst -- the prisoner. From the Palace of Pilate they were going to the Palace of Herod. There they repeated their accusations: *This Jesus of Nazareth has uttered blasphemy against God. He deserves death.* But Herod -- even as Pilate -- could find no guilt in Him. And so Herod, too, dismissed the multitude. They turned back, angry and disappointed. For they had now to compel Pilate into pronouncing the death sentence. Again, at the palace, before the gate, there was the Guard, with Ruth. There were also other children, many other children . . .

MUSIC: BRIDGE

RUTH: You see, Guard. I am no longer alone. My friends are here, too.

GUARD: What are you all looking for?



From Bowdoin College in Maine come the MEDDIEBEMPSTERS to appear on the N.B.C. Frontiers of Faith television program.

THE GOSPEL IN MUSIC



The COMBINED MORAVIAN CHOIRS of Greater New York in a Christmas program over WOR-TV. The traditional ancient Moravian Star can be seen hanging in the center of the set.

On All the Major Networks



The DILLARD UNIVERSITY CHOIR of New Orleans (Louisiana) appears on the C.B.S. Dorothy Doan Show.

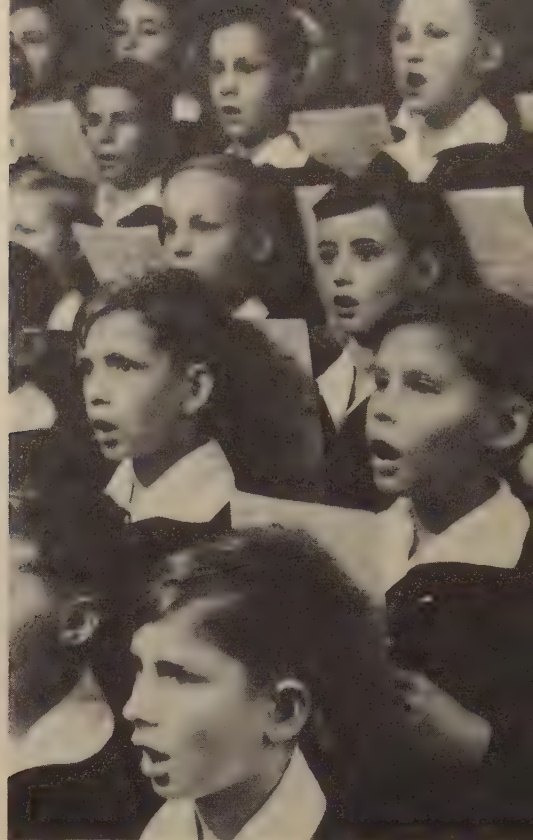




O Come

Let Us

SING



The 700 year-old DRESDEN BOYS' CHOIR -- temporarily disbanded in 1945 and later reorganized under the leadership of Professor Rudolf Mauersberger -- sings on radio/television programs in Germany.

Unto the Lord



*The Columbus Boys' Choir
on N. B. C. television.*



*The internationally known
ROBERT SHAW CHORAL GROUP
gives a program of Lenten
music over A.B.C. - TV.*

ALL: We are looking for Him, for Jesus.

GUARD: What do you mean? You don't expect to enter the Palace by force, do you? I am an old servant of the Emperor, and nobody ever passes through this gate without my permission.

ALL: Please, Guard, open the gate.

GUARD: No, look...I have no time for such nonsense. Away with you -- away!

JOAB: Did you say "nonsense," Guard? Who do you think you are, to talk to us like that? What do you know about Jesus? Listen to all those people calling Him names. And they want Him to die. They want the Lord Jesus to die!

GUARD: Who are you, Boy?

JOAB: My name is Joab, Guard. My father is a very modest man. He loves me dearly. A few years ago, when I was always causing him a lot of trouble -- well, he loved me even then. I used to be full of evil spirits. It was awful. I used to fall down in convulsions. It happened often. Sometimes right when we were playing. Everybody was scared of me. I didn't have any friends. My father was terribly worried. Then one day he took me with him to look for help.

▲ It happened we met Jesus of Nazareth. The man in there now before Pilate. My father told Jesus about me, and Jesus asked my father: *How long has the boy been tormented by this evil spirit?* My father told Him everything and begged Him: *If you can do something for us, please have compassion....*

And you know what Jesus said? I can still hear Him. I'll never forget it. He said: *Everything is possible to those who have faith.* And then He cured me. Yes, sir, He did cure me, as true as I'm here. And you tell me Jesus is an evil-doer? You expect me to believe that? I won't -- I won't believe.

MUSIC: BRIDGE

JOAB: No, I won't believe it. You don't either, do you, Guard? Answer, Guard!

GUARD: Leave me alone, Joab. I have to think. I no longer know what is true. I am full of doubts.

ALL: Our words are all true!

GUARD: But can the Priest of the Jews be a liar?

CHORUS: *I was born and sent into the world to bear witness to the Truth.*

ALL: Listen, Guard, listen -- Each of us can tell you something about Jesus.

GUARD: I have been to Gaul and to Spain. I have witnessed many wonderful events. But sometimes I have been deceived. Perhaps I am deceived now. Go away, children. Leave me alone. Let me think.

REUBEN: Guard, we can't leave you now.

GUARD: Did that Jesus cure you, too?

REUBEN: Are you making fun of Him? Just listen to Him once. Then you'll stop laughing.

GUARD: How do you know? Have you heard Him?

REUBEN: I know because something once happened to me.

GUARD: What happened?

REUBEN: I couldn't remember better if it had all happened this very day. My name is Reuben, Guard. My folks and I are living in Julias. You don't know the place. It is near the Lake of Gennesaret -- about half an hour away. One day, everybody was saying that Jesus of Nazareth had arrived in Bethsaida. My mother got some food ready in a hurry, and we all went down to the lake to see Him and hear Him. There were thousands of people there, listening to Jesus. We stayed a long time. It got very late.

▲ All at once, a man came up. I was sitting next to our food basket -- and the man began counting our loaves. We had five of them -- barley bread. And my mother had added two fish. The man took every one of them with him -- the five loaves and the two fish. He then

thanked us. I wanted to know what he was going to do, so I followed him. I saw him give everything to Jesus. And then Jesus looked up to the sky and broke the bread. He gave it to His disciples -- to be passed among all the people.

I can see you don't believe me, Guard. But I was there, and saw how it happened. Everybody was fed that day, and then Jesus said: *Take up all the broken pieces, that nothing may be wasted.* And the pieces filled twelve baskets. Yes, sir, I was there and saw it with my own eyes.

GUARD: M-m-m-m...I have heard of it. But, you know, young Reuben -- people tell so many stories.

REUBEN: The crowd wanted to make Jesus their King. They all shouted:

PEOPLE: (OFF MIKE) Jesus is the Messiah! Jesus is the Messiah! Let us go to Jerusalem and crown Him as King!

GUARD: And what then? Child, you can see nothing came out of it. They didn't make Him their King. For there He is, accused of evil.

CHORUS: *My Kingdom does not belong to this world...*

REUBEN: Guard, why don't you take a look for yourself? See in there. You can find out for yourself the truth if you just open the gate. Open the gate, Guard, and then tell me: *Who is the judge in there, and who is being accused?*

GUARD: All right, Reuben. I'll open the gate. But you must be quiet, very quiet. Just listen.

PILATE: (OFF MIKE) O ye citizens! I, Pontius Pilate, Governor of the Emperor, tell you for a second time: I can find no guilt in this man. Yet you claim that I am neglecting my duty to the Emperor, if I do not approve your condemnation. I tell you, such a reproach is unfair. You remember that every year it is my custom to release a prisoner during the Passover period. Whom do you wish to be released this year: Jesus or Barabbas? Shall I give you Jesus -- or Barabbas?

PEOPLE: (OFF MIKE) Barabbas!...Barabbas!... Release Barabbas!

PILATE: (OFF MIKE) It is for my soldiers, then, to put this Jesus to the scourge.

ALL: No, they cannot! Guard, Guard -- let us enter. We are only children.

GUARD: And what if I did let you enter? Can't you see the hatred of the priests, and the wrath of the crowd in there? Can't you see that Pilate himself is powerless? How could you be of any help?

ALL: Pilate will listen to us.

GUARD: You couldn't get close to him.

ALL: We would shout very loud.

GUARD: The others shout much louder.

ALL: We are strong in our hearts.

GUARD: Perhaps, but still too weak. Their hatred is bitter.

CHORUS: *The Son of Man will be delivered into the hands of man. They will kill Him, but on the third day He will rise from the dead.*

ESTHER: Even if we couldn't do anything, let us at least try. Let us in, Guard, that we may kiss the Hand which has so often blessed us. Please, Guard.

GUARD: Who are you?

ESTHER: My name is Esther, and my mother took me to Jesus one day, that He might bless me. The men who were with Him didn't allow it. They tried to chase my mother and other women away. But when the Lord Jesus saw that, He said to them: *Let the children come to me, and do not hinder them; for to them belongs the Kingdom of Heaven.* Then He gave us His blessing. I think He was very happy to have us all with Him. Can't we thank Him for this?

SIMON: Jesus loved us more than He loved anybody else. You look surprised to hear that, Guard, but it's true. My name is Simon. I was there one

day when the men who were with Him started an argument among themselves. They wanted to know who was the greatest among them. I was sitting in the sun before our house and heard everything.

Do you know what Jesus did? He took me by the hand and led me into their midst. Then He said to them: *Unless you all become like children, you will never enter the Kingdom of Heaven.* All of a sudden the men became very quiet. Jesus took me into His arms and then told me to go home. I can still hear His words: *Whoever humbles himself like this child, he is the greatest in the Kingdom of Heaven.* And you say we should not thank Him now?

MUSIC: BRIDGE

GUARD: Tell me, children, what sort of a man is this Jesus? Through the years I have certainly seen many strange things, from sunrise to sunset, for the Emperor's lands are without end. But I must say that I do not understand this man.

CHORUS: *My Kingdom does not belong to this world....*

GUARD: Ah, well -- I'll open the gate. Go, children, go and see Him...But wait...listen....

PILATE: (OFF MIKE) I am handing Jesus of Nazareth over to you, Citizens. But I can find no guilt in Him.

RUTH: He has been beaten.

JOAB: He is wearing a crown of thorns.

ESTHER: And He is wrapped in a purple robe.

PILATE: (OFF MIKE) Here is the man!

PEOPLE: (OFF MIKE) Crucify Him...He has uttered blasphemy against God!

CHORUS: *They will condemn Him to death, and deliver Him into the hands of the heathen. They will mock Him and spit at Him, and they will scourge Him, and kill Him.*

GUARD: Children, do not look. Listen no longer. You are powerless.

ALL: What are they doing to our Lord? To our Jesus? The crown of thorns. the purple robe...Insults. Hatred and Pain. It is for His Love that He must suffer. And we are so helpless!

NARRA: And so the children did not enter the Palace. They saw Jesus and His crown of thorns. But the Guard closed the gate to them. But he did make a promise -- that he would do his best for their Jesus. *Don't worry*, he said. *I shall take good care of Him. Be assured that I'll do all I possibly can for Him.* The children cried, but they went home comforted.

The Guard presented himself to his captain. He asked to accompany the prisoner to Golgotha -- Hill of the Crucifixion. But of his sympathy for this Jesus of Nazareth he said nothing. Love for the prisoner -- Ah, the captain would have jeered at him for that, perhaps even disciplined him. And so he said nothing. But it was he -- the Guard who had listened to the children -- who placed the heavy cross on the back of Simon of Cyrene.

▲ While the other soldiers were casting the dice for clothing, it was he who looked long at the second of the three crosses. *What kind of man is this?* he was asking himself. The Guard found his answer in the inscription for this Jesus -- the inscription which had been ordered by Pilate: *King of the Jews.* He found his answer in the death of this Jesus. Then nature was in turmoil. Deep unrest came upon the living and the dead, and all un-believers and faint-hearted people were filled with great fear. But this Guard -- alone and in wonderment -- murmured: *Truly, He was the Son of God.* And around the Cross, there were many who repeated it after him: *Truly -- He was the Son of God -- this Jesus of Nazareth.*

CHORUS: *A new commandment I give to you, that you love one another: even as I have loved you, that you also love one another. By this all men will know that you are my disciples, if you have Love for one another.*

News and Information

ASIA.... Burma

For nearly ten years now, the *Burma Broadcasting Service* has been scheduling 15-minute weekly religious programs on Sunday, under the title of *The Church Speaks*. This being a very important medium whereby to spread the Christian Message, the Burma Christian Council includes a Radio Committee which meets every quarter to draw up schedules of speakers and discuss other matters pertaining to religious broadcasting.

In 1955 came the introduction of a series of talks on a single theme. Several Sundays were used for accounts, by church leaders, of visits to other lands in East Asia -- Japan, Thailand, the Philippines, Malaya -- where basic problems are similar to those of Burma.

Another unit in the talk series was a presentation by Dr. Paul Clasper of the Insein School of Divinity on "basic Christian beliefs." In this highly thought-provoking series Dr. Clasper gave a special emphasis to "the wonder of God seeking Man."

The Dramatic Club of the Imanuel Baptist Church presented several seasonal features -- among them the Good Friday and Easter Sunday episodes from Dorothy Sayers' well-known "A Man Born to Be King." These were heard throughout the country.

The BCC Radio Committee encourages laity and clergy everywhere in Burma to contact its secretary and make arrangements for the recording of any visiting personalities who are probable programming material. All pastors and Christian workers are also urged to publicize the regular Sunday *Church Speaks* series.

..... India

Religious-radio is a new enterprise of the Church in India. Under existing circumstances, most Christian programs heard in the country are broadcast from Ceylon; only a few are recorded in India. A number of the programs now on the air include materials and methods not generally approved by Christian people.

Frequently, they are embarrassing rather than helpful to the Christian cause. A considerable number of them do not represent the main currents of Christian thought and tradition. Both in theology and in spirit they incline toward a picture of Christianity which does not speak for the long line of Christians who established the Church and even now are carrying forward those Christian enterprises which enrich and ennoble individual character and society.

The National Christian Council of India has long considered the advisability of broadcasting programs more representative of Christianity in India and more creatively related to the great truths of our Faith. The *Christian Half-Hour* was put on the air from Radio Ceylon in February 1955 largely to let Christianity



In the studios of Leonard Theological Seminary (Jabalpur) a group of students record a program for airing over RADIO CEYLON.

within India speak for itself. It is believed that as others, who now know little of our Faith or of the work that the Christian Church is doing, become acquainted with us they will appreciate the high aims and purposes for which the Church is organized.

A Radio Commission, created by the National Council, was set up to accomplish this task. In addition to producing weekly broadcasts, it has shared devotional addresses and other information with the Christian Press in general. The Commission is eager to enlarge its services, particularly aiming to reach a wider listening public. Programs in regional languages and in English will be shared with the *Far East Broadcasting Company* (Manila) for use on their services.

It has been felt that the radio program of the NCC is "too little and too late." In fact, because we have sought radio time so recently we find that the choice contracts and the preferred hours are already taken. We also find that the importance of radio has been well realized by certain independent mission circles; some have contracted for a number of programs each week -- programs in more than one language. This is no weakness on the part of the groups concerned. It is, rather, evidence of careful planning.

This makes us all the more certain that until we can extend our services and be heard not only in English but also in Hindi, at least, we shall not be fulfilling our responsibilities. Such a Hindi program is to be planned for a wider listening public than we have at present and will fulfill a very real need.

At a recent meeting in Magpur the Radio Commission gave its attention to a series of important issues. According to reports, radio reception has been very poor of late. Studying the matter, the staff realized that atmospheric conditions are actually at their worst at this time. The 13-year cycle which directly influ-

PROGRAMMING

ences radio reception is in its least favorable stage. Meantime, conditions are certain to improve. But, in any event, it has become imperative to secure an earlier time slot for the *Christian Half-Hour*.

The general make-up of the program was also studied. The Commission recommended a more intimately church-centered program and asked the radio staff to proceed with plans to visit many centers in India, with the purpose of securing the cooperation of various church groups interested in contributing to the *Christian Half-Hour* programs. Such a series -- *The Church in India Speaks* -- will enable leading Christians to discuss many of the vital questions confronting the Church and the nation today.

Other programs will include biographical sketches of national and world Christian leaders. Regular news reports of what is happening in the Christian world -- and within the Christian community in India -- will be heard. The expanded list will include Bible dramas.

Attention was given to recruitment of leadership for a larger program. Technicians, program directors, announcers must be added to the present staff as quickly as they can be found and trained.

Likewise discussed was the matter of self-support. The *Radio Ceylon* program has already received substantial response from individuals and church groups within India. It must be increasingly supported by friends within the country. Further programming expansion will depend largely on some such support.

JAMES E. McELDOWNEY
Director of Radio
Commission, NCC

....Philippines

PROGRAM IDEAS FROM THE PHILIPPINES

1. Station DYSR (Dumaguete City) has made contacts with the churches in the Philippine Federation of Christian Churches and the church-related private schools of the country urging them to send to DYSR news items on their more important and significant activities. With this material DYSR hopes to initiate weekly news reports on church and school events. The program will be aired both in English and a local dialect.
2. Under the leadership of a faculty member of the College of Theology of Silliman University a new Visayan-dialect program on learning how to sing the hymns of the Church has been started. A chief hymn source is the new Federation hymn book just off the press. The program will be live, with a hymn director and a "congregation" of theology students.
3. *MY WITNESS* is a 15-minute weekly program that features the personal testimony of prominent church lay leaders. Emphasis is entirely on lay witness; no minister participates. The program is introduced by a fitting musical signature. The speaker follows with what might be considered the central theme of his testimony, then he is introduced by the announcer. There is a brief Scripture reading, a musical selection and finally the testimony. The program concludes with music.

4. *RELIGIOUS MAILBAG* is a 15-minute weekly program, of a question-answer type. Different ministers participate. The answer is given in English or in the dialect according to whichever was used in the original question.
5. *TWENTY-ONE QUESTIONS* is a 30-minute Sunday evening feature. It is prepared by the Rev. Paul Lauby of the Silliman University College of Theology. Some four or five local Bible experts try to guess, in twenty-one questions or less, some Bible or Bible-related subject. The subject is announced beforehand to the radio audience; it is not heard by the panel. Only hints given the panel are whether the subject is in the animal, mineral or "idea" kingdom, or whether it is in the New or the Old Testament.
6. *DAPIT SA PAG-AMPO* ("The Upper Room") is a 15-minute daily devotional program in Visayan. A single-voice program, it uses material from the devotional magazine "The Upper Room." Hymns are announced and the listeners are invited to "sing along with the records." The translation of the material is done months in advance. Through the Extension Service of the University these translations are distributed widely. Listeners are thus able to follow with greater ease each program as it is aired.
7. *HAGIT SA KUBUNTAGEN* ("Challenge at Dawn") is a 15-minute program using inspirational material from the book "Light from Many Lamps" by Watson. This includes bits by Thoreau, Burroughs, Seneca, Tennyson, Browning, Lincoln, Osler and many others. Music is light classical, chosen for its appropriateness to the material and to the early morning hours.
8. *ONCE UPON A TIME* is a 15-minute dramatic program for children. Recently it has been serializing the "Christian Fairy Tales" by C.S. Lewis -- including *The Lion, The Witch, The Wardrobe, Dawn Treader, The Silver Chair*. Permission to adapt the stories for radio use was granted by Mr. Lewis.
9. *TO EVERY MAN* (15-minute weekly) features local and guest ministers and other church leaders in full-time Christian work. Emphasis is evangelical: *Once to every man and nation comes the moment to decide.*
10. *THE LIVING WORD* is the reading of the Bible as a consecutive story, without additional exposition. Interest and color are achieved by effective interpretation and the use of appropriate music background and bridges where such are in order. Requirements are: a good reader, care and imagination in the selection of the music, accurate timing. Music bridges need not be elaborate; only the briefest suggestion of the dramatic is needed.

NOTE: Scripts for any of these program series are available upon request. Write Station DYSR, Dumaguete City, Negros Oriental, Philippines.

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BRITISH ISLES

● "RELIGION IN GREAT BRITAIN"

A subsequently much discussed "Special Review" under the title, *Religion in Great Britain*, was aired on a 1955 B.B.C. television network program. This review showed, by means of films and interviews made in London and Glasgow, the importance given to religion by young and old people in England and Scotland today. English newspapers have since granted that the broadcast was interesting and revealing, but have pointed out at the same time that it did not "go far enough" and therefore left many a question open. The *Manchester Guardian* has proposed that the survey and the television review be continued.

A major criticism of the telecast was that too much stress was laid upon American Evangelist Billy Graham and his activities in London and Glasgow. Billy Graham himself spoke on the program. Especially commended was the fact that the work of Anglicans, Roman Catholics, and the Free Church constituencies had skillfully been illustrated by precise figures and actual facts concerning the building of new churches as well as the maintenance of precious old churches. Statements of religious or lack-of-religious beliefs by program participants were also mentioned favorably.

Manchester Guardian

What has long been predicted by the opponents of commercial television in England, and at the same time energetically denied by its partisans, has now become reality after only a few months of actual telecasting. The *Associated Rediffusion*, which is sponsoring the commercial television programs aired from London on weekdays, has considerably restricted or shifted over to less favorable hours the provocative cultural broadcasts which it used to include in its over-all program.

SHARP DISAGREEMENT ON WHAT THE BRITISH VIEWER REALLY WANTS

A special concert program featuring the well-known Hall Orchestra under Sir John Barbirolli and previously scheduled weekly from 8:30 -- 9:30 P.M. (during the regular main program) has been cut to half an hour and moved back to 10:00 A.M. Furthermore, the discussion program, *Foreign Press Club*, and the natural science feature, *Man's Best Friend*, have been shifted to unfavorable hours. The news broadcast also has been removed from the main program. Two more important broadcasts, *The Scientist Answers* and *Point of View*, appear less frequently. Instead, various entertainment and "Wild West" broadcasts (some of the latter bearing the typical title, *Pistol Smoke*) are now included in the main program.

To explain these changes, which have created a lively sensation among the English public, a representative of commercial television declared that "as a commercial organization we must offer the public what it wishes to receive." It is also said that program changes were made because thousands of television listeners were turning their sets off whenever a serious program was on the air.

The program director of the *Associated Rediffusion*, Roland Gillett, who has been active in American television for several years, made the following statement: "An investigation among our listeners, during the first eight weeks of our broadcasting, indicated that their reactions are exactly the same as those of the American public. They ask for good dramatic stories; they want to see prize fights and other bloody sport events; and they want to see popular artists in colorful musical programs. In order to exist, we must comply with their wishes. Anything that requires mental or spiritual efforts from the mass of our listeners is automatically excluded. It is the public that dictates these conditions."

In the English Press these developments have met with sharp criticism. Wrote the *News Chronicle*: "Culture reveals itself such a poor means of publicity that the men responsible for television programming have to increase the number of light entertainment programs and at the same time must curtail their more serious broadcasts. One cannot, of course, promote the sale of shoe cream with Brahms, or the consumption of beer with Beethoven."

Elsewhere, the same paper criticized the regrettable lowering of standards brought about by commercial publications, which are faced by the same problem of captivating their readers while remaining conscious of their responsibilities. Yet, there are many newspapers which have proved that it is possible to keep the readers together with high standards. If this new development keeps on, the worst fears of the opponents of commercial television will soon be justified.

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is now published on a subscription basis. Rates: \$3.00 for 4 issues. Make your check payable to RAVEMCCO. Forward it to 156 Fifth Avenue, New York City 10. For details of German edition write the Bethel-Bielefeld Office.

● "QUESTIONING THE BIBLE"

In its main program the B.B.C. aired the first in a series of six Bible broadcasts entitled *Questioning the Bible*. Purpose of the series is to answer, on the basis of the most recent scientific research, some of the questions commonly asked by modern man with regard to the Bible's authority and significance.

● CHILDREN ASK QUESTIONS, TOO!

As of December, 1955, the B.B.C. television network began to broadcast a monthly international news program devoted to questions asked by today's children. This program for young citizens can be seen regularly in nine *Eurovision* countries, but not yet in the Federal Republic of Germany.

PROGRAMMING

In 1924 the B.B.C. began its first experimental broadcasts to schools. The advisory body, which later became the three *School Broadcasting Councils* (for the

SCHOOL TELEVISION United Kingdom, Scotland and Wales respectively), was established in 1929. These school broadcasts are of an extremely high standard and are now listened to regularly by more than 28,000 schools in all

ASSURED FOR 1957 parts of the United Kingdom. Selected programs are recorded by the Corporation's Transcription Service. Scripts are also sent to overseas broadcasting organizations, and each year eight especially written and recorded programs are made in English for inclusion in the Norwegian, Swedish and Danish school broadcasts.

Now British school broadcasting is to take a big step forward with the introduction of school telecasts. The possibility of such a development has been under review for some time. In 1951 it was announced that a pilot experiment would be made at some future date to endeavor to find what type of televised lessons would be best for British schoolchildren. This experiment was made in 1952 for a period of one month.

Now the B.B.C. has informed the *School Broadcasting Council* that it will inaugurate an experimental service of telecasts for schools which will begin in the fall of 1957. This will consist initially of two or three transmissions a week for secondary schools, and will probably be concentrated first in the fields of current affairs and science. Other school subjects will doubtless be included later. The purpose of the service is to make a fair and thorough trial of the educational possibilities and value of television. The Minister of Education is in favor of the experiment and shares the Council's view that enough schools will be able to take part to give an adequate basis for a considered judgment of the result.

Head of B.B.C. educational broadcasting is Mr. J. Scupham, and the Corporation has recently appointed Miss Enid Love as assistant head of school television. Before joining the B.B.C. as education officer for the *School Broadcasting Council*, Miss Love was for five years headmistress of a County Girls' Grammar School. She became assistant head of School Radio Broadcasting in 1951. During the autumn of 1954, she received an award from the United States State Department (under their Smith-Mundt *Leader Program*) which enabled her to spend four months studying educational television in the United States and Canada, experience which will be of the utmost value to her in her new position.

B.B.C. London Letter

EUROPE Germany

• "DEAD-END STREET" EFFECTIVELY PRESENTED

"It is a long, saddening story, but I am going to tell it to you." Thus Horst Siebecke begins his report on European refugee camps. At the same time he requests the listener not to turn off his radio, because "the fate of human beings depends on your present and future attitude."

Probably no listener to the Hessian radio network has ever turned off his set during this particular

broadcast. No one who is not altogether indifferent to his neighbor's sufferings could resist listening to the very end of this breath-taking and deeply moving description of human misery. Mr. Siebecke has travelled through half of Europe, visiting refugee camps in Germany, Austria, Turkey and Greece, and has retained his impressions partly by direct tape-recording, partly by means of subsequent comments.

Siebecke's careful and yet very direct manner of conversing with people, as well as his sober and deeply sympathetic comments on everything he saw and experienced, gave these broadcasts a quality of their own and one that could hardly have much in common with the technical-factual conception of ordinary reporting. There was no trace of any carefree chatter, excited or affected attitudes or other theatrical effects. Not a single professional trick distorted the actual facts. The misery of 80,000 human beings and the shocking degradation of human dignity were presented to the listeners in all their tragedy.

* * *

A convention of the Protestant Academy for Radio and Television was held at Bad Boll, November 21-23, 1955. Its theme was *Television and Family*. The lead-

WHAT HAS TELEVISION

TO SAY TO PARENTS,

TO THEIR CHILDREN?

ing collaborators of radio, the radio Press, the daily Press, and industry, as well as representatives from the Government and the various political parties, participated. In his introductory report entitled "Family Trends in Our Time," Dr. Edo Osterloh, Ministerial Director of the Federal Ministry for Family Affairs, gave an informative survey of the family's present-day situation within the Federal Republic. His documentation was based mainly upon research conducted by the EMNID Institute of Bielefeld.

In a report entitled "What Is Television Doing for the Family?" Dr. Clemens Munster, television director of the *Bavarian Radio System*, laid particular stress upon the fact that television is today the only means of immediate contact between the family (living within its four walls) and society, or the world. Television is subjected to the commonly accepted moral laws as well as to the state laws. It does not have a penal code of its own. Television cannot adopt moral conceptions and rules of conduct different from those adopted by the general public and by the various other communication agencies of the country.

Avoid Exaggerating Dangers

The dangers which television present to the child's healthy development should not be exaggerated. In addition to the fact that each stage of human life has an immunity of its own, it must also be remembered that "no television program anywhere contains even a fraction of the evil influences which children encounter everywhere, and not last in their own families." The duty of people responsible for television broadcasts is to establish their programs in a most conscientious manner. At the same time, however, they cannot take upon their own shoulders the parents' responsibility in the choice of truly educational programs.



PASTOR H. W. VON MEYENN of the Church Radio Center in Bethel/Bielefeld is an active leader in West Germany's Protestant Radio/Television Academy and co-chairman of the WCCB.

Lively convention discussions centered first around the question as to whether such responsibility should be essentially a parent's concern, since but few of them can be expected to have the required pedagogic insight. In this connection, and in view of the steady expansion of telecasting, repeated demands for educational youth guidance, as well as for a meaningful choice of programs, were voiced. Previews of television programs would be potentially helpful, it was agreed -- especially if the previews were aired on evening programs, as used to be the case before they were shifted over to the afternoon.

Guide Listeners' Impulses

Particular attention was focused upon a report by Professor Horst Wetterling (Osnabruck). Nobody is able or willing to limit telecasting so as to actually prevent youth from being reached by it, the speaker told the seventy members of the Convention. At the same time, however, he urged those responsible for television programming to air material that would guide listener impulses, instead of merely exciting them. It is never a matter for indifference that, from a moral point of view, any impulse -- good or bad -- can freely be chosen as an inspiration to action.

In his report on "Television and Protection of Youth," Public Prosecutor Dr. Walter Becker (Bielefeld) stressed the idea of protecting young people against bad influences. The public and monopolistic character of television in Germany makes it a duty for educators to focus all their attention upon the children's true interests. It should be stressed most emphatically that it is impossible to place the responsibility for expanding television programs upon set owners -- innkeepers, directors of homes, parents -- since their "varied educational ability and educational weariness" have been evidenced often enough. "One cannot require," Dr. Becker pointed out, "that television programs allow for broadcasts which only grown-ups are permitted to watch. Such broadcasts simply do not belong to television, but to the several cultural agencies which are available."

The ensuing discussion was mainly concerned with the pros and cons of a television code. The idea of a detailed code was rejected by the Assembly, but most participants pronounced themselves in favor of adopting certain guiding principles -- to be set forth by television producers. The latter are indeed designed by responsibility as well as by experience to establish such principles. Such a listing would at the same time enable the newly created television-program advisor to

apply to the broadcasts a number of criteria for continuous critical examination. In this connection the Director of the South German Radio System, Dr. Fritz Eberhard, expressed the opinion that it would have been a good thing if television had adopted such guiding principles long ago. He pointed out that self-criticism is a current feature at radio stations.

Theological Approach Analyzed

Pastor Hans Schomerus (Herrenalb) presented two reports, "Art and Conscience" and "Copy and Image." In these he analyzed the theme of the Convention from a theological standpoint. True Art is not conceivable without the dictates of conscience. Here Pastor Schomerus marked a difference between the so-called "bourgeois conscience," which never varies. A free conscience aware of God's omniscient presence needs no codes, since it stands high above any kind of "ethical index."

Church Superintendent Dr. Manfred Muller (Stuttgart), chairman of the Television Committee of the South German Radio System spoke from wide practical experience. In his report, "Television in the Family -- Benefits and Problems," he stressed among other points that the family should deem itself fortunate to be able to participate in world events, thanks to television. On the other hand, however, television is a "dangerous intruder" on the family's intimacy. For television quite often ignores the psychological and pedagogic discoveries of our time. The young people's inability to judge objectively what they see on the screen must always be taken into account. Another danger of television, according to Dr. Muller, lies in the fact that mass entertainment media are being introduced to the family without any checking. The question in this case is whether the masses' favorites should also become the family's favorites.

Responsibility to Family

Dr. Muller offered a number of suggestions concerning the various elements of a television program which should evidence the responsibilities of the medium to the family and the growing youth. Television stations, as well as all other groups interested in this matter, should do their utmost to "prevent those people (who mean much more for our country's future than crowd favorites) from being bypassed for the mere sake of public taste. In other words, we must ready ourselves to bring interesting and instructive programs even after 9:00 and 10:00 P.M. This, I believe, will be the only sure way of excluding children," Dr. Muller concluded.

Furthermore, television must be a source of information for its listeners, not of recreation only. In this connection, a coherent, topical organization of the evening program -- "a spiritual link uniting its various parts" -- is a *must*. Finally, Dr. Muller told his audience that each broadcast should evidence its producer's effort to stimulate the listener's own initiative within the family circle. Broadcasts intended for the family must first and foremost be objective. The sooner television producers become aware of the real problem existing behind the phrase, "Television in the Family," Dr. Muller said in concluding, "the greater the benefit for the family."

Evangelische Presse Deutschlands

PROGRAMMING

● AID TO OLD PEOPLE ASKED FOR

The Northwest German radio network has called on its listeners for help for the aged. This appeal was introduced by a broadcast featuring interviews with old people and pointing out the spiritual as well as the material miseries of old age. The broadcast urged its listeners to send in their gifts or to become personal sponsors of old people.

The immediate results of this initiative were highly encouraging. Within a few days, about 100,000 marks had been entered on the special account opened in Cologne for the purpose. Another 34,000 marks were entered on a similar account in Hamburg. In addition, 3,000 offers for sponsorship were received during the first few days following the appeal. The money was sent almost exclusively by private parties, not by commercial or industrial enterprises. Sponsorships and gifts were forwarded by the network to official welfare agencies.

* * *

The Northwest German Radio Station Hamburg recently telecast the first religious program for children -- the story of John the Baptist, as told through shadow pictures -- as part of the common program offered by the German television network. It came as a result of carefully conducted studies concerning the possibilities of airing religious television programs for children, and after the fundamental problems of such an enterprise had been discussed with the representatives of the churches on the basis of experimental broadcasts. The very first broadcasts met with a remarkably strong response.

In these broadcasts, biblical events were brought to life in a very telling manner, and this without unduly altering the representations into theatrical scenes, or modifying the perspectives by the use of "roles." Nor was there any "doctrinizing" in the text. In other words, the events were seen from a certain distance which could be bridged over only by the inner cooperation of the child, as is also the case in radio broadcasts.

Since the text -- the unadorned, original biblical text -- is not "acted" but read by a narrator, dangers of over-staging or misunderstanding on the part of listeners were minimized. Highly unaffected, and aiming at artistic elegance rather than technical refinement, were the shadow pictures of Irmingard von Freybergs.

To a dryly factual-minded adult the successions of figures might have appeared too "primitive," and their movements too economical. A child, however, was able to complete such movements and to enlarge upon them in imagination. The adult, on the other hand, enjoyed the surprisingly beautiful "setting," as well as the technical excellence of the figures, cut with much loving care. In fact, the whole program left the listener with a sense of great artistic achievement.

REMEMBER!

Send in your subscription for

"The Christian Broadcaster"

..... France

● PROTESTANT TV ENCOURAGED

The *Federation Protestante de France* has decided upon the creation of a "television branch" with the purpose of airing a fortnightly, half-hour program over the French television network. Pastor Marcel Gosselin, who is responsible for Protestant television interests has declared in this connection that in spite of many reservations, the Church cannot remain opposed or indifferent to television. In particular, it cannot repeat in this field the mistake it made in biding its time with regard to motion pictures. It must give immediate attention to television potentialities.

..... Scandinavia

● METHODS DIFFER IN SCANDINAVIA

A conference called for the purpose of exchanging church broadcasting experiences in Sweden, Norway and Finland, took place in Stockholm. The differences, it was revealed, were essentially of an organizational nature. In Sweden, for instance, a pastor is regularly employed by the radio network. In Finland, a special committee responsible for church radio broadcasting maintains the contact with the parishes.

The most remarkable feature in Finland is that evening worship services are conducted as well as morning services, and they are very popular. In this connection, it was announced that Finnish listeners voice very energetic criticism whenever deviations from the "true doctrine" occur in church broadcasts. Also outstanding is the fact that "sports circles" are actively participating in such critical appraisals.

In Norway's network, 40 pastors share the various duties of church broadcasting, but half of the morning services are conducted by non-theologians. Church broadcasts are given particular attention in Norway, since 60 per cent of the listeners never go, or are unable to go, to a church.

.....Switzerland

● TELEVISION COMMISSION RECOMMENDS --

A meeting called by the *Swiss Protestant Television Commission* and conducted under the theme "Church and Television" was held in Switzerland. It was attended by a number of guests from Germany, Great Britain and Holland. The Assembly was of the opinion that the Reformed Church should take full advantage of the possibilities offered by television. Consequently, a special communication was addressed to the competent Church authorities requesting them:

1. To study the theological problems connected with television;
2. To appoint an official television director responsible for German Switzerland (a solution similar to that reached in Western Switzerland more than a year ago);
3. To create a working group for the purpose of choosing and training the personnel needed for church television and for giving proper attention to regional needs.

LATIN AMERICA.....

● CHRISTIAN TV IN LATIN AMERICA?

Television is moving forward rapidly throughout the Latin American republics. There are approximately 40 stations operating thus far, with many others under construction. Nine of the 20 republics already have TV on the air: Mexico, Cuba, Dominican Republic, Puerto Rico, Venezuela, Colombia, Brazil, Uruguay and Argentina. In practically every other republic preparations are under way for its establishment.

It can be safely assumed that a television ministry in Latin America would reach a class of people not being effectively reached with the Gospel at present -- namely, the wealthy "upper-crust." The scarcity of program material -- especially in Spanish -- would provide an unusual opportunity for placing gospel programs with commercial TV stations, probably on a sustaining basis, throughout Latin America. Finally, TV offers an opportunity to get in on the ground floor in a young and mushrooming medium, with privileges, prerogatives and opportunities which later would probably be secured only with great difficulty.

..... Brazil

RELIGIOUS RECORDINGS

IN BRAZIL

The REV. ROBERT McINTIRE, director of *Centro Audio-Visual Evangelico (CAVE)* in Brazil writes to us:



"We have passed the four thousand mark in the sale of our first 8,000 records pressed here in Brazil. We have two new records available -- one a popular crooner and a trio of girls that are about as good as Jane Russell's 'Girls' in the States. Personally I don't much like this kind of music -- but the people want it and buy it -- and it is better to have the children sing these catchy little 'folk tunes' with evangelical words than some beer advertisement. Or am I mistaken? These will be put out under the blue ADNER label, and not under the CAVE red label. Tomorrow I record some Brazilian classical music (piano) for our first LP -- an order from the Fellowship Church for their annual bazaar. The other side will be organ music played by the organist of the Fellowship Church."

-IMPORTANT DATES!-

August 6 - 17, 1956

13th International Workshop in
Audio-Visual Christian Education
Los Angeles, California

Write RAVEMCCO for Details.

PROGRAMMING NORTH AMERICA..... U. S. A.

Gospel Recordings Incorporated, with headquarters in Los Angeles and branches in Sydney and London, quite literally "makes a joyful noise unto the Lord." At its

headquarters in Los Angeles there is the click of busy typewriters as letters and orders from many countries are handled daily. There are the strange sounds of faraway languages echoing from the studio as tape recordings are transferred to master discs. There is the bang-and-roar of the record presses as records pour out at the rate of from 700 to 1,000 a day. There is the rustle of paper and there is the thump of packages in the shipping department as records are packed and tags added.

All this is part of a challenging program for spreading the gospel messages through records that can be used in extensive radio programming or on local phonographs. Director of *Gospel Recordings* is Joy Ridderhof, who with her assistants has traveled thousands of miles across the world to tape-record gospel material in local dialects. This, in turn, is pressed on records (in the U.S. studio) and made widely available in the various areas of understanding.

A recent letter from Miss Ridderhof written from her jeep-office -- at the time located in Tanganyika, Africa -- indicates her usual pattern of action:

▲ "We are in the land of the Wakindigas. 'Who are they?' we asked. 'Where can we find them? Is there one Christian?' Always the answer was 'Sijouie' -- the word for 'no'. We were told that these people of the bush were a small tribe of perhaps two thousand. Skillful hunters, these men -- just five feet tall -- can deftly handle a bow seven feet high.

"Have the Wakindigas ever heard the Gospel, we wondered? Again the answer was 'no, except that one missionary tried to talk to them a little, and once on a hunting expedition missionaries were able to attract some of them with medicines and trinkets, and gave a message to them through a boy who could interpret. Other attempts were without success.'

"So, prayer for this tribe was begun, and two weeks later we were on our way to a little mission station nestled in among huge rocks that stand as great fortresses about it. Work had already begun toward getting this language for us. The big African chief of the area, willing to use his influence, had sent out word to the Wakindigas that they should send in three men on a certain day. When we arrived they were waiting for us.

▲ "After prayer the work of recording began. Soon some of the recorded tape was played back to them. What wonderment when they heard the box talk back!

"After that, every time the older man (who proved to be their chief) spoke into the microphone he would put up his finger and 'teach it' -- just as though it were a little creature that he must teach his language so that it could speak back to him. It was not long until he seemed to be entering into the meaning of the gospel truths. It was wonderful to hear him explain

PROGRAMMING

to a younger boy how to express John 3:16. When the sentences were played back, he would nod with pleasure and say, 'Sahwa, sahwa' -- 'It is good.'

"One message of only 425 words took nine hours to record, but others went more quickly. The man Ann worked with was not as responsive as the chief. Although he seemed pleased at first, he got discouraged trying to find the words to express the Gospel. He would say, 'Why do we have to say more about God? We have already talked about Him. Are we not through with Him now?' Another time he said, 'Why should I say more about God? I do not know Him.'

"But, little by little, the precious thoughts were transferred to this strange tongue which had never before tried to express such truths. Although it had seemed tedious and at times impossible, it was glorious at last to have eight talking tracts for this tribe.

▲ "They had come a long way, so when we had finished, we emptied our jeep of baggage and loaded in the three Wakindigas, two interpreters and then five missionaries. Off we started to their home village.

"It was nearly dark when we came to the end of the distance we could go by car. It seemed foolish to try and walk on to the fireside of the Wakindigas. But we all were so eager to play the message for them that on we went. Night caught us still on the trail. But at last we reached the camp. A number of women, partially clothed in animal skins, came down the rock incline, hands outstretched to greet us.

"Under a giant tree were several little hutlets made of straw. These were sleeping shelters, containing the sum total of their possessions -- a few gourds, some bones of animals and some skins.

▲ "Soon we started to play the recorder. Imagine our thrill as we sat there in the dark watching these people -- as they heard the Salvation Story in their own tongue coming from a strange little box! They drank it in. Not a sound was heard except the voice from the box. Then, as it finished, we heard clicks all around the campfire -- clicks of pleasure. We asked if they understood it. Yes -- every word. Message after message was played. Some were repeated a second time.

"The chief could not show his appreciation enough. He would shake our hands in their tribal fashion, first one way, then another, again and again. Finally he said, 'God will help you.' He was giving back to us some of the message he had been teaching to the box!"

REMINDER!

The Christian Broadcaster welcomes pertinent news items, pictures of radio/TV programs and personalities, suggestions for feature articles. We don't always know how to contact YOU -- but this is where you contact US --

THE CHRISTIAN BROADCASTER
Room 524 -- 156 Fifth Avenue
New York 10, New York

For a detailed listing of
MUSIC for the RELIGIOUS PROGRAM
turn to page 39.

David Sarnoff, board chairman of the *Radio Corporation of America*, states that the moral law has become the law of survival. He says: "Many people now sense the need of a moral compass to steer by, if only because they recognize that today a single blundering act may prove fatal to our civilization, if not to the very continuance of the race of man." The radio and television industry pioneer was the principal speaker and received an honorary Doctor of Science degree at a special Notre Dame convocation marking the dedication of WNDU-TV, the University's new television station.

Mr. Sarnoff was cited as "an American genius of public communications whose contributions to the twentieth-century wonders of radio and television have put our country and the world immeasurably into his debt." The degree was conferred by the Rev. Theodore Hesburgh, C.S.C., Notre Dame president.

▲ "In a simpler past," Mr. Sarnoff said, "people and nations could afford to treat 'good will toward men' as an adornment of existence, desirable but not imperative. The penalties for failure to adhere to this ideal were harsh but within tolerable limits. There was, at worst, always a second chance. But today, the realizations grow upon many of us that the ideal has ceased to be a luxury and has become an absolute necessity. Today, in a literal sense never before so apparent, the moral law has become the law of survival."

Mr. Sarnoff asserted that the rapid advances of science pose urgent problems and a challenge to religion.

"Much of the tension in our world today," he said, "can be traced to the failure of moral and religious power to keep peace with the multiplication of physical power... The gap between technological and moral science has not been closed, but widened. Though we have learned to control much of nature, we have failed to master ourselves."

▲ Stressing that today's crisis is not political, or economic, but moral, Mr. Sarnoff warned that genuine protection in the modern world "is no longer to be found in material safeguards alone. The only real protection remaining is the spirit of man," he said. "Consequently, we cannot afford to compromise with moral principles. Neither the politicians nor the scientists can meet the challenge of our times without religion. The final test of science," Mr. Sarnoff declared, "is not whether its accomplishments add to our comfort, knowledge and power, but whether it adds to our dignity as men, our sense of truth and beauty."

"It is a test science cannot pass alone and unaided. I dare to say that the major burden rests on religion... to show all men and institutions the way to life based on a foundation of moral principles."

Religious News Service

The Christian Broadcaster

COMMUNISTS AIR LUTHERAN PROGRAM

Probably the first religious radio programs accepted for broadcast by Communist countries are those of the *Lutheran Hour* -- "Bringing Christ to the Nations." The *Lutheran Hour* -- often spoken of as "the world's most widespread religious radio broadcast" -- succeeded in having a Christmas program accepted by the governments of Poland and Czechoslovakia for rebroadcast over the radio stations of those two countries. Every year, as a special feature, the *Lutheran Hour* offers to numerous countries a Christmas program prepared in their own language. In 1955 the program was offered to Poland and Czechoslovakia, with the suggestion that if the "Spirit of Geneva" were to survive and grow, then why not permit a Christian message of brotherhood to be broadcast? *Radio Prague* and *Radio Warsaw* agreed to this when assured that the broadcasts would not be political in nature.

Lutheran Hour News

* * *

Good News is a program (aired over the Mutual network, 10:30-10:45 A.M., Saturdays) designed to make available to a wide audience a weekly summary of events which serve to point up the positive aspects of life in our society, especially as these events illustrate conscious ethical and spiritual choices on the part of individuals and groups. Sometimes the actual voices of people who increase the store of the world's good by acts of heroism, kindness and service will be brought to the listener. Voicer of the program is Dr. T.C. Whitehouse, pastor of the Third Avenue Methodist Church of Columbus, Ohio.

The contents of the 15-minute weekly broadcast come from the research labors of two dynamic personalities -- Dr. Whitehouse himself and Irene Parthemer, who in her own experience and dedication exemplifies "good news." Miss Parthemer has spent the last twenty years of her life in bed, the victim of muscular dystrophy. "But these twenty years," says Miss Parthemer, "have been the most active years of my life. I have more time to think of others. There are many things an invalid can do -- phoning, letter writing and, most of all, just thinking of ways to help and encourage other persons in need.

"I am a charter member of *Courage, Incorporated*, an organization of handicapped people. We teach and sell handcrafts, get jobs for those who need and can do work, purchase wheel chairs and install other helpful items in homes of the handicapped. In short, we help each other in every way we can. We forget our own troubles, pain and disappointments when we busy ourselves helping someone else. Our slogan is: 'Do the best you can with what you have wherever you are'."

Miss Parthemer's job in the *Good News* program is to read dozens of newspapers and gather from them the items which Dr. Whitehouse later organizes and broadcasts.

Good News will not seek to "tone down" the negative aspects of the news of the week. But its producers believe that these negative aspects receive a

disproportionate share of attention these days. To correct that and to engender hope, *Good News* will report the encouraging things that happen.

The program originated in 1951 in Cleveland (Ohio) and was broadcast over Station WJTV, under the auspices of the Cleveland Church Federation. In the course of four years it expanded to include Station WKEN (Youngstown), and Station WTVN (Columbus). The program moved to the Mutual network in November 1955.

Good News is produced by *Ohio Methodist Information* (of the Ohio Area of the Methodist Church) and is presented on Mutual in cooperation with the Radio and Film Commission of the Methodist Church and the Broadcasting and Film Commission of the National Council of Churches.

BFC News Release

* * *

Produced by the Radio and Film Commission of the Methodist Church and presented by the NCCUSA, the 15-minute TV series called *The Pastor* is highly effective in showing how God can give stability, unity and purpose to everyday living. Through the program people have had their faith restored. They have found that the Church can help them to achieve a satisfying life; that their Pastor can counsel on new goals and new challenges.

The Pastor was awarded the blue ribbon at the New Jersey State Fair as the "outstanding program of its type." Gov. Robert B. Meyner presented the award to the Rev. Royer H. Woodburn of the Methodist Radio and Film Commission. Present at the ceremony was Dr. S. Franklin Mack, executive director of the National Council of Churches' Broadcasting and Film Commission. BFC distributes the dramatic filmed series to nearly 100 TV stations in the U.S. and to the Armed Forces television network. Each program concludes with a brief quotation from the Bible or the singing of an appropriate hymn.

Indicative of program subject matter are the following, selected at random from the series:

A PERSONAL ITEM. Liz Brown struggles against her husband's determination to tithe their income, until she discovers that their contributions have helped actual people.

A QUESTION OF LIFE. What happens when a young woman's desire to serve needy people clashes head on with her parents' desire for her "cultural fulfillment."

10,000 FRONTS. A young man eager to fight Communism discovers that false ideas can best be defeated by the constant constructive work of the Church "on 10,000 fronts."

TRUTH. A teacher and her pastor take courage from each other and stand by their beliefs regardless of pressure or consequences.

WHERE IS GOD? When a nine-year-old child who lives next door to the Pastor asks this simple question, the Pastor deals with it as one of the oldest and deepest questions of mankind.

ORGANIZATION

A few short years ago television was the monopoly of industrialized countries only -- the United States, Great Britain, France, Canada, the Soviet Union and so on. But television has by now mushroomed to the point where stations will soon be operating in fifty-eight countries and territories. So reports the 1955 supplement of UNESCO's publication, "Television. A World Survey." This supplement also has several other surprising facts and figures concerning the recent advances in world television.

▲ The UNESCO survey shows that Canada has now taken third place in the ranks of the world's television users -- with a total of 1,000,000 sets in service this year as against the United States' 35,000,000 and the 4,000,000 of Great Britain. It also shows that television will have a fourth "millionaire" soon, for the Soviet Union has plans to produce an additional 760,000 sets in the near future.

France is now lagging behind with only 200,000 television sets in service -- compared with Italy which already has 130,000 sets in Italian homes, even though its television started from zero barely two years ago. French television, however, is on the air forty hours a week, with the most complete selection of programs on the European Continent.

In the United States, fourteen educational television stations without commercial sponsors have gone on the air -- while, paradoxically, at the same time, commercial television has made its first appearance in Europe.

▲ The survey also tells how TV is sweeping aside national barriers. International relays have become quite common -- as, for instance, in reporting on the Big Four Conference in Geneva. Then there is a network known as "Eurovision." It covers eight countries of Europe, each of which can now receive programs broadcast by the others. In North America, Canada regularly picks up American programs, and Cuba has been linked with the Continent. And, of course, programs are also sent on film or kinescope to foreign countries by leading television networks. American programs, for example, now go out regularly to Latin America, to Europe and to Japan.

A network is being planned in Eastern Europe to link stations in the Soviet Union, Warsaw, East Berlin, Prague, Budapest and Sofia. East Germany now has four TV stations and Czechoslovakia two. As for the Soviet Union, the survey reports that it has nine, with four more under construction.

Altogether, in Europe, the number of television stations has risen from 25 to 76 in the last two years. The United States has also continued to forge ahead, rising from 125 to 413 stations.

There is news about color television as well. Color TV already is on the air in the United States and the Soviet Union, but it is being held back by the small number of color receiving sets that have been sold. According to the UNESCO survey, black-and-white television will continue to reign supreme over the next few years.

UNESCO World Review

AUSTRALIA

The following announcement of a newly established Australian clearing house service for Pacific broadcast recordings recently reached *The Christian Broadcaster*. We print it in its entirety:

CLEARING HOUSE FOR

PACIFIC RADIO RE-

CORDINGS IN SYDNEY

Among the recommendations made by the Research Council to the 12th Session of the South Pacific Commission was the establishment of a clearing house service for Pacific broadcast recordings. This recommendation now having been approved, the Social Development Section is anxious to commence work on the organization and execution of the unique service.

To this end the following proposals have been prepared, after discussion with broadcasting experts and investigation of costs obtaining in Australia and New Zealand.

1. It is proposed that broadcasting stations in the Pacific be invited to participate in the scheme, by contributing (to a pool) existing recordings of nativesongs, dances, ceremonies, speeches -- on permanent discs, acetates or tapes; that these be forwarded to the clearing house in Sydney where the Commission will arrange for recordings of the highest quality to be made. The matrix or stamper will be held in Sydney, and a sample pressing will be kept for record purposes; one copy will be presented free of charge to the station donating the material, and additional copies will be on sale to other stations in the area.

To provide a satisfactory and efficient service, all material thus sent in should be recorded under the best possible conditions. (Normally, items which it is desired to circulate would need to have a wide general appeal.)

2. Though no profits will be made in the ordinary sense from the sale of records, it will be necessary, in view of our budget, to recover expenditure incurred. In order to cover the costs of processing and recording, transport charges and general running expenses, it is proposed to sell 12" double-sided records at about 10s. each.
3. In view of the cost of making permanent pressings it may be necessary to substitute acetate recordings or portable tapes for items of less general appeal or more ephemeral value. This substitution, however, would only occur when there was little chance of recordings being used more than a few times, and in case of items of fairly limited interest.
4. When required, and if technically advisable, recordings will be dubbed on portable tapes. As charges for tapes will vary with the amount of material dubbed, no fixed sale price can be given at this stage. (It is requested that material on tape, contributed to the pool for re-recording, be accompanied by a guide sheet for use of the technician in charge of the dubbing.)
5. Recordings made in Sydney will be housed at the Social Development Section, to which application should be made for copies.

The Christian Broadcaster

ORGANIZATION

5. When an adequate number of recordings has been assembled, a catalogue will be published, listing the items available and giving particulars. Supplements to the catalogue will be issued from time to time and new recordings will be noted in the South Pacific Commission *Quarterly Bulletin*.
7. As well as actual recordings, broadcasting stations will be invited to contribute any radio scripts likely to be of interest to other parts of the Pacific. These will also be stored at the clearing house and information concerning them circulated by means of the catalogue or by notices in the *Quarterly Bulletin*.
8. Broadcasting stations desiring to participate in the clearing house service are requested to state if the following technical facilities are available in their territory:
 - (a) Turntables for both 78 RPM and 33 1/3 RPM, and pick-ups for long-playing and microgroove discs;
 - (b) Pick-up arms of the size required to play 16" diameter discs;
 - (c) Equipment for playing portable tape to transmission.

It is hoped that this clearing house service will help to make the music of the Pacific Islands more widely known among the islanders themselves and that it may eventually stimulate commercial interests to participate in the recording of Pacific music, thus helping to preserve valuable material and at the same time, by means of normal channels for the sale and distribution of records, bring it within the reach of a larger public in all parts of the world.

Criticisms of the foregoing proposals are invited and suggestions for any improvements in the scheme will be welcomed. They should be addressed to the Executive Officer for Social Development, Box 5254, G.P.O. Sydney, Australia.

BRITISH ISLES

Great interest has been aroused in London by the news that the B.B.C. has bought the famous Ealing Studios. From these film studios have come such well-known productions as *The Overlanders*, *Scott of the Antarctic*, *Kind Hearts and Coronets*, *The Blue Lamp*, *Passport to Pimlico*, *Lavender Hill Mob*, etc. They were also the home of the original Gracie Fields and George Formby productions. The B.B.C. will take over the studios early in 1956 and use them as the permanent home of the B.B.C. television service film department. The studios, which cover an area of about four acres, were constructed in the early 1930's. They have a total floor area of some 100,000 square feet, comprising five stages, three projection theatres and the usual ancillary departments.

Another announcement which interested British viewers was that the Television Advisory Committee had informed the Postmaster-General that the best technical solution of the problem of locating television

stations in the London area was a single tower to carry the aerials for all the television services of the B.B.C. and the *Independent Television Authority*. The B.B.C. has accordingly agreed to make provision for the I.T.A.'s requirements on the tower now in course of erection by the B.B.C. at its new television station at Crystal Palace. This decision has been welcomed by the General Post Office which is responsible for approving the sites of all B.B.C. and I.T.A. stations, and by the I.T.A. itself. The I.T.A. is at present negotiating with the London Country Council to acquire land near the base of the tower for erection of a building to house a new television station.

The new arrangements will involve halving the size of the B.B.C.'s Band I aerial. The top 250 feet of the tower will have to be redesigned. This will delay its completion by eighteen months. It will not, therefore, be possible for the new tower to be brought into service this year as had been planned. When the new tower and the aerial system in its new form come into service about May 1957, the B.B.C. will be able to raise the power of its transmissions to 125 kilowatts. Later on, they plan a further increase to nearly 500 kilowatts, the maximum permitted by international regulations.

B.B.C. London Letter

EUROPE Austria

• COMPETENT OFFICIALS FOR AUSTRIAN TV

At the present time, according to a Vienna report, the *Austrian Experimental Television Service* is made up of the following persons: program director, Professor Dr. Rudolf Henz; assistant director, Professor Franz Gregora; administrative director, Stephan Markus; technical director, Dr. Josef Lothaler. As an integral part of Austria's radio network, the Television Department is controlled by the two "official administrators" who are also representatives of Austria's two coalition parties: Graduate Engineer Wilhelm Fuchsl (Socialist Party) and Government Advisor Professor Dr. Alfons Ubelhor (People's Party). A top official, to serve as general director, has not yet been appointed. In addition to three more chief engineers, Gerhard Freund has been appointed programming director, while Kurt Schreiber is in charge of program production. These two will have at their disposal three editors responsible for various departmental duties, as well as Chief Photographer Hans Imber and Cameraman Viktor Matouschek. Also at the disposal of the Department, on a consultative basis, are the stage directors, Dr. Otto Ambros, Dr. Hermann Laske and Erich Neuberg, as well as Dr. Victor Eggert, for problems of organization.

YOU WON'T WANT TO MISS IT

THE CHRISTIAN BROADCASTER

No. 2-1956
April - June

Feature articles on religious radio/television promotion and follow-up. Source list of illustrative program tapes. News items.

ORGANIZATION

• CHURCH DEMANDS RADIO RIGHTS

The Austrian prelate, Stephan Laszlo, speaker for the Bishops' Conference in matters of radio and television, has discussed the fundamental problems of Austrian broadcasting with an eye to the forthcoming radio law. At the same time he has formulated the demands of the Church in this field. Radio, he pointed out, must retain absolute freedom, since it contributes to political education. The Church, therefore, expects the right to have its say on supervising committees and on the general programming, and also hopes to be granted a reasonable amount of time for religious broadcasts. The latter should be entrusted to the so-called church-broadcasters, who should be allowed to maintain their own organization within other departments, and to have their own broadcasting hours. The appointment of the director of church broadcasting, as well as the programming of the religious broadcasts, must be decided upon in cooperation with the Church, and with its approval. This demand for church-managed broadcasting is also supported by statistics showing that religious broadcasts are followed by a relatively large number of listeners.

..... Finland

• SOVIETS AIMING AT TELEVISION MONOPOLY

According to a report published by the *New York Times*, the Soviet Union is trying to secure for itself a television monopoly in Finland. Thus far Finland does not have a television station of her own. A powerful Russian station located in Estonia, only about 50 kilometers from Helsinki, is already on the air. It can be heard quite clearly in Finland. The Russian Government has made gifts of television sets to a number of leading Finnish personalities, among them President Paasikivi. Russia is eager to sell Russian sets to Finland at very low prices -- much below the prices asked in Russia for the same sets. Corresponding sets imported from the West would cost about twice said amount. Sets delivered by Russia receive Russian broadcasts only. Thus far, however, Finland has held up the importation of any sizeable quantities of Russian television sets.

Well-informed circles declare that Russia has also proposed that Finland be attached to the Russian television network. Russia is also said to have suggested an exchange of programs between the two countries. Competent Finnish authorities, however, would prefer Finland's joining the Scandinavian television network. But the nearest Scandinavian station, Stockholm, is still too far away to allow for experimental broadcasts at this time. Finland's national radio system does not have enough means to build its own television station. Influential Finnish commercial groups, however, are interested in the erection of a private station, should the Government be agreeable. Obviously, Helsinki is searching for an opening to decline the Russian television offer without thereby offending Russia.

IMPORTANT MEMO!

Send in your subscription to

THE CHRISTIAN BROADCASTER

..... Germany

• LARGE TV STATION IN EAST BERLIN

As of January 1st, 1956, the *Berlin Television Center* has sent forth broadcasts intended for, among others, the "German Democratic Republic," the greater part of whose territory is already closed to television. The stage of experimental broadcasts has thus come to a close. In addition to airing from Berlin, the "official program" will also be sent forth by the stations of Leipzig, Dresden, Chemnitz, Brocken, In-selsberg and Marlow. It was recently made known that there are some forty to fifty thousand television sets in East Berlin and in the "German Democratic Republic."

Next year's program will feature the weekly broadcasting of a television play or a theatrical representation, including operas. Already (in December 1955) the performance of "La Boheme" and of "Nathan the Wise" has been aired.

In East Berlin postal authorities are building a television tower of a height of 131 meters, which will also be equipped with a UKW radio broadcasting transmitter. The tower is being built in the locality of Muggelberg. It will probably be finished by late 1956. The excavation work has already been started.

LATIN AMERICA

• THREE TV STATIONS IN ARGENTINA

There are three television stations in Argentina, two of which, *Radio El Mundo* and *Radio Belgrano*, are operating on a commercial basis. These two companies also own 12 and 17 radio stations respectively. The third television station has been operated since October 1951 by the Ministry of Telephone and Telegraph, which has 10 radio stations at its disposal, and is also financed by means of commercial broadcasts. Argentine television listeners do not have to pay any special taxes, as is the case in many other areas. However, television buyers are burdened so much the more by the high price of sets. All three television stations are located in Buenos Aires and can be tuned in by some 80,000 television sets, which are mostly imported from the U.S.A.

Programs give preference to live transmissions and feature mainly sports and newsreels. Films are usually presented in the form of daily or weekly previews only, although the total on-the-air time is from six to eight hours daily. Since Buenos Aires and vicinity have a population of about five million, further expansion is being encouraged. Additional plans call for television stations in Cordoba, Mendoza and Rosario.

NORTH AMERICA..... Canada

• TV PROCEDURES TO BE INVESTIGATED

The Canadian Premier, S. Laurent, has announced the appointment of a Royal commission for the investigation of the nation's television. Its chairman is the president of the Canadian Paper Industry, Robert Fowler. Other members of the Commission are the former Canadian ambassador to Colombia, Editor Tucotte, and the president of the Bank of Canada.

The Christian Broadcaster

ORGANIZATION

...U. S. A

NEW RADIO/TV GROUP FORMED

A Department of Radio and Television was established in the Division of Public Relations of the National Lutheran Council early this year. Five of the eight church bodies participating in the NLC will cooperate in the new activity, which will have a core administrative budget of \$15,865 during the first year of operation. These cooperative bodies are the Evangelical Lutheran Church, American Lutheran Church, Augustana Lutheran Church, United Evangelical Lutheran Church and Lutheran Free Church.

The United Lutheran Church in America, which organized its own Department of Press, Radio and Television two years ago, will not participate officially in the basic budget of the NLC's department, but is expected to cooperate on specific projects that may be undertaken from time to time. Both the American Evangelical Lutheran Church and the Suomi Synod have approved the new Department in principle, but will not participate in it.

A seven-member committee will supervise the activities of the Department. The committee will include the Rev. O.H. Hove of Minneapolis, secretary of the Evangelical Lutheran Church and chairman of the NLC's Division of Public Relations; Robert E.A. Lee of New

York, executive secretary of *Lutheran Church Productions, Inc.* -- a member of the ELC; Dr. John Bachmann of New York, head of the Speech Department and director of the Audio-Visual Center at Union Theological Seminary -- a member of the American Lutheran Church.

ASIA I r a q

- Iraq is the first Arabian country to have regular telecasts. Plans are under way to air cultural broadcasts, starting March 1956. British technicians will assist in equipment installations.

U. S. S. R.

- MOSCOW TO HAVE SECOND PROGRAM

A second 900-foot tower will soon be erected in the midst of a large television center that was recently started in Moscow. Two big studios will make possible the broadcasting of a second television program, which is scheduled to begin sometime in 1956. In addition, a third program -- colored television -- is being projected. It is also said that the films division, *Telefilm*, will become part of the Moscow television center, for the broadcasting of important theatrical representations, concerts, sport events and similar feature programs.



We Introduce —

MATHEW OGAWA

Executive Secretary, AVACO

Mathew Ogawa, executive secretary of the Audio-Visual Aids Committee (AVACO) of the National Christian Council of Japan reached his present position of responsibility by a varied and an interesting route, including several trans-Pacific crossings and a variety of previous positions.

Born in Los Angeles, California, in 1920, he was early sent back to Japan and, owing to the death of his mother, cared for by his grandparents until he was eight. At that time he returned to America where he finished the first six grades. Then -- back again to Japan for high school and college, the latter work being taken at the Kobe University School of Commerce where he majored in foreign trading. Later, he took additional work in business management and accounting.

In 1945, Mr. Ogawa became adviser to a shipbuilding firm on the island of Shikoku, developing for them a new cost-accounting system. With the end of the war, he was appointed by the prefectural governor as translator and liaison man with the Occupation Forces. Impressed by his work in this capacity, the U.S. Army assigned him to an occupation government position. In

1950, Mr. Ogawa accepted a position with a Tokyo export-import firm.

While still on Shikoku, Mr. Ogawa had been active as a Christian lay leader. He had served as a church school superintendent and as district superintendent of the Japan Committee on Christian Education. In Tokyo he continued his church work.

Then came the time when the National Christian Council was looking for someone to head the new Audio-Visual Aids Committee. In those days AVACO had a very meager budget, no offices, no "professional prestige." Any program using the modern tools of mass communication was looked upon as being relatively unimportant, entirely experimental and of dubious value. It is indicative of Mr. Ogawa's Christian vision and loyalty that he gave up his high-salaried position with the Tokyo export-import firm and accepted, at a much lower salary, the leadership of AVACO.

In November, 1950 -- leaving his wife and family in Japan -- Mr. Ogawa came to the United States on a RAVEMCCO scholarship. He studied radio and pertinent

subjects, returning to Tokyo after a year of intensive work to take up his administrative responsibilities with AVACO.

The ensuing progress of the entire AVACO program has proved that the faith of the Christian Council leaders in Mr. Ogawa's ability and integrity was well placed. Starting with no offices, AVACO shortly moved to a two-room office-recording studio, with an annual budget of \$5,000. In January, 1955, it dedicated a \$60,000 building, with \$30,000 worth of equipment for radio recording and film production. Its annual budget is \$32,000.

Church leaders in Japan no longer look upon the Christian radio program and the Christian film as untested tools of little value for promotion of the Christian Gospel. Through the administrative leadership of Mr. Ogawa (he is the first layman to hold an executive position on the NCC) and the inspired work of his staff, the AVACO program has been accepted as challenging and vital.

AND AGAIN TO

Religious Music for Radio

A few practical suggestions taken at random from a Broadcasting and Film Commission (NCCUSA) pamphlet, "Religious Music for Radio."

.. HYMNS (recorded or live)

The opening hymn should be vigorous, not dragging; familiar, not unknown.

Extremes in tempo and volume should be avoided.

Anthems with solos (unless the soloist can readily move out of place to within three feet of the microphone) should be avoided.

A few voices well arranged can sound as many voices.

Do not place sopranos directly in the beam of the microphone.

Good diction is essential.

Two or three verses to a hymn is the maximum that should be used.

The organ introduction leading to the words should be no more than twenty seconds in length.

Solo numbers, children's choirs, women's choirs and A Cappella choirs present more radio problems than male choruses, mixed choirs, adult choirs or quartets.

.. BACKGROUND MUSIC (for Scripture or prayer)

It should be unfamiliar, without real melody, so that the listener's attention will not be diverted from the spoken word.

It should be an obbligato, not a solo.

THE CHRISTIAN BROADCASTER:

Welcomes contributed articles and news items pertinent to the field of religious broadcasting and telecasting but does not commit itself to their publication or to their return.

Places responsibility for the contents of signed papers and for the accuracy of news items and other factual information upon the authors and the contributors thereof. Editorial selection of material is strictly objective and implies no personal preference or evaluation.

*Asks readers, when reprinting or referring to articles published in *The Christian Broadcaster*, to mention the origin of the article as well as the name of the author.*

It should be carefully timed to the spoken word, not cut off abruptly at the wrong point.

.. THEME MUSIC (for individual programs)

It should harmonize with the program mood.

It should carry a "punch," with an inviting, vigorous opening.

It should make a musical statement, complete within a few seconds and yet capable of expansion as a signature at the end.

.. PROGRAM BALANCE

In all-music productions there are usually orchestra numbers, chorus selections, properly placed solos, for the sake of variety and appeal.

There should be balance, development, variety and even a musical climax.

There should be tempo variety -- fast to moderate to smooth and slow.

.. BROADCAST RIGHTS

Not all music is in the public domain. Much is protected by rigid performance laws. To assure music clearance, the radio station should be presented with the following information well in advance of the program: title of each piece...names of composers and authors...name of arranger (if any)...name of source hymnal and its publisher.

NOTE: Write to the Broadcasting and Film Commission (NCCUSA), 220 Fifth Avenue, New York City 1, for available pamphlets on radio/television programming.

The Christian Broadcaster

Program Materials

WHAT? WHERE?

BROADCASTING AND FILM COMMISSION

NCCUSA
220 Fifth Avenue
New York 1, New York

So Will We Sing: Album of hymns, anthems, aids to devotion designed for radio/TV programming, in-church use, home listening. Choir and carillon arrangements. 3 records, double face, LP-microgroove. \$10.00

CENTRO AUDIO-VISUAL EVANGELICO

Caixa Postal 8387
Sao Paulo, Brazil

CAVE Recordings: Effective Portuguese hymn recordings under CAVE, KAYUA and RCA-VICTOR labels may be obtained through CAVE. These include solo and chorus arrangements, organ, carillon-vibraharp selections. Brazilian folk music (with piano), and a Christmas-music group are also available. Write to CAVE for detailed information on these and additional recordings.

(See story, page 31)

CHURCH BROADCASTING ASSOCIATES

Box 186
San Anselmo, California

Songs of Faith: Sacred music (8 selections) by the A Cappella Choir of San Francisco Theological Seminary. 33 1/3 RPM. 10-inch non-breakable vinylite. \$4.00

* * * *

GOSPEL RECORDINGS, INCORPORATED

124 Witmer Street
Los Angeles 26, California

Branches:

339 Sussex Street
Sydney, Australia

37 Stormont Road
Highgate, London

For available gospel music and messages in languages and dialects recorded around the world contact *Gospel Recordings, Incorporated*. (See story, page 31.)

PANAMERICAN CHRISTIAN NETWORK

Box 2470
San Jose, Costa Rica

Musica Selecta: 15-minute sacred music programs by a variety of artists. There are solo, duet, quartet and chorus arrangements. 32 programs available.

THE NATIONAL COUNCIL PROTESTANT EPISCOPAL CHURCH

281 Fourth Avenue
New York 10, New York

Great Music of the Church: Hymns and other religious music, two to four minutes in length, timed for radio/TV programming. Per Set (4 albums): -- \$10.00

Continued on next page



Choir of SAN ANSELMO
THEOLOGICAL SEMINARY
in San Francisco
that performs frequently on the air.



JUNIOR CHOIR
St. Bartholomew's Episcopal Church
New York City



THE HALL JOHNSON SINGERS

RAVEMCCO -- ROOM 530
156 Fifth Avenue
New York 10, New York

RAVEMCCO Music Libraries: (For overseas use by missionaries, church groups, other Christian leaders wishing music for worship services, for radio programming.)

Library 1: Sacred instrumentals (piano and organ) taped on small reels, 3 to 4 selections to a reel. 7½ IPS, full track recording.

Complete Library (17 reels): \$45.00

Per Reel (as selected): 3.00

THE PROTESTANT RADIO AND TELEVISION CENTER, INC.
1805 Clinton Road, N.E.
Atlanta 6, Georgia

Fellowship Recorded Libraries: (especially designed for use on non-commercial religious radio programs)

1. Children's Hymns: Albums 10-A, 10-B, 10-C, 78 RPM. Vinylite, 7-inch, double face.
Per Album (4 records): -- \$2.50
2. Topical Hymns: Albums 20-A, 20-B, 20-C, 20-D. 33-1/3 RPM. Vinylite, 12-inch, double face.
Per Album (4 records): -- \$8.50
3. Organ Selections: Album 40 - A. 33 - 1/3 RPM. 12-inch, double face. An approximate hour of recording time.
Album (2 records): -- \$7.50

Hymnscription Libraries: (designed for use in non-commercial religious television programming)

Section 1: 20 films, two minutes long. Including familiar hymns, the *Doxology*, the *Gloria Patria*, benedictions -- sung by the Fellowship Quartet with quartet, duet and solo arrangements designed for any desired format. In black and white or color.

Additional Sections: On an approximate every-four months schedule, 20 additional films will be made, in order to establish a permanent library of 120 *Hymnscriptions*.

* * *

NOTE:

The choral groups pictured on this page have all appeared on the N.B.C. television program *Frontiers of Faith*, sponsored by the National Council of Churches.

THE COLUMBUS BOYS' CHOIR

